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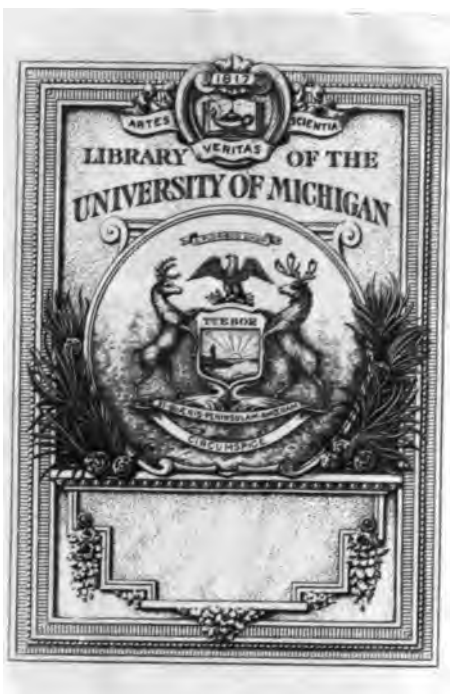
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AND DEBATE



Become a Convincing Speaker

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HOW TO TALK AND DEBATE

Laws of Conversation; Listening; Self-possession; Appreciativeness; Conversation, when confidential; the Matter and the Manner; Proper Subjects; Trifles; Objectionable Subjects; Politics; Rights of Women; Wit and Humor; Questions and Negatives; Our Own Hobbies; The Voice, How to Improve; Speaking One's Mind; Public Speaking; How to Make a Speech; Opening a Debate; Division of Subject; The Affirmative; The Reply, etc., etc.

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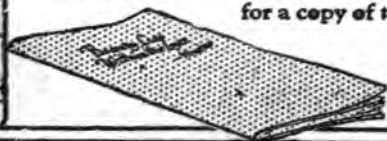
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HOW 'TO TALK AND DEBATE

PHILOSOPHERS have endeavored to define in what special manner man may be distinguished from the lower creatures. One has described him as a cooking animal, for man is the only creature that makes a fire. Professor Bell considers the hand of man to be the visible symbol of his superiority; and Buffon thought his erect attitude a crowning proof of his superiority; but the gift of speech seems to carry all before it. Man is the only animal that talks! Birds sing and pigs grunt; lambs bleat and lions roar; while other creatures have their special modes of chuckling, barking, braying, and bellowing; still, man is the only creature that talks, and the only creature that needs a varied speech to express varied sentiments, emotions and desires. The fact is, his mind ranges over too broad a sphere for any moderate number of sounds or articulations to represent his feelings; and speech, in the broadest sense of the word, is a gift that distinguishes him outwardly, as much as his imperishable soul and vast desires inwardly distinguish him from his humbler companions in the flesh.

As civilization ripens and the social life improves so language continually assumes new and higher forms, and conversation—which is a sort of radiation of the intellect—gives a lustre which no other form of expression can to the higher developments of our intellectual moral nature. Our language is not merely an

pressive of our wants—it is communicative of ideas and impulses that stand far above all material things—a streaming out of the soul of man to make common cause with his fellows.

To speak very practically, the conversation of a person marks the state that person has attained to in intellectual and moral culture. The merest word of the most taciturn is as expressive of the character as the prolix dialogue of empty wordiness; and to talk well is everywhere the ambition of persons moving in refined circles, or aspiring to such circles for the qualification of honorable ambition.

It is a very educational age this—we are all bent on mutual improvement; and if we can acquire something like accuracy in our written and spoken expressions, we feel a just pride in having subdued some of the roughnesses that beset our moral life, and of having acquired in their stead the polish that bespeaks refinement.

THE LAWS OF CONVERSATION.

Now, to make conversation at all times agreeable and profitable, certain principles must be kept in view by all the parties engaged in it, and these principles may very well be called the Laws of Conversation. It is ignorance of such laws that begets slander, rudeness, inaccuracy, and tediousness; and in society we every day meet with those who cannot talk at all, “without putting their foot in it,” while they see others sail on with the easy grace of a ship in full canvas, delighting all around them—their aspect all grace, their dialogue all wisdom.

LISTENING.—The first condition of all conversation is, that the speaker must have an audience; hence those who aspire to the enjoyment of a “feast of reason and a flow of soul” must learn to listen patiently, and without betraying an anxiety to speak themselves, or a patronizing condescension to the speaker. We are all a little egotistical, but in the moment we betray it we become obnoxious. No matter, therefore, what are your conversational talents, learn to listen, compel yourself to believe that what is said by another is entitled to be heard. Your turn will come, but it must not be sought, for the law which requires us to listen, demands that we should also encourage the speaker.

—the more especially if that speaker be a stranger, and without fame as a conversationalist. Captain Sabertash, in his pleasant work on Conversation, says: "One clever, pleasant, cheerful speech, met in a proper spirit, leads to more such speeches: whereas the best possible saying left unnoticed, or replied to in a false tone, must necessarily fall dead and still-born to the ground."

SELF-POSSESSION must be cultivated by the conversationalist, that he may not run away headlong, and say many things that he may afterwards regret. This is the source of that gentlemanly reserve which distinguishes the man of refinement from the mere bore, and begets that patience in listening, and that generous spirit of appreciation, which makes a speaker feel as much pleased with his hearers as with himself. When you have learned to listen, therefore, treat your tongue as you do a spirited horse—give rein enough for graceful and energetic action, but be ever ready to check any tendency to boisterousness, impetuosity, and, above all, personal rancor.

THE BALANCE.—Conversation is like a game of see-saw, as one goes up another goes down, but the game is over in an instant if the two ends are up at the same time. The moment, therefore, that a person essays to speak, give way, no matter what good thing you may have ready at the moment. If, in the midst of a narrative which you are relating, some bore should break in with an interruption to displace you, let him have his way at once; suspend your dialogue, and let him go on, and he will, unless hard as granite, feel your gentlemanly forbearance to be a much greater blow to his rudeness than if you were to persevere. A person so breaking the thread of another's discourse deserves severe rebuke, and you will find none so severe, so salutary, as a gentlemanly yielding at once—not sulkily and with a frown, but with the fullest disposition to hear him patiently, and to enjoy his obtrusive nonsense.

APPRECIATIVENESS.—Here another law of conversation demands attention. We must appreciate all we hear, smile at the bad jokes, respond to the stupid questions, take interest in ab-

surd remarks, but we must not pay the speakers back in their own coin: better be silent than talk twaddle—though if we consort with the talkers of twaddle, we must treat them as equals and give them attention. We meet to please and to be pleased, and it is an insult to the whole circle to manifest displeasure because things do not come up to our standard—for, after all, we may happen to be wrong in our estimate of what is right.

CONVERSATION IS CONFIDENTIAL, because it supposes a free communication between persons in private life. A speech made in a public place is public property, and may be quoted and criticised elsewhere; but whatever is uttered in the sanctity of private life is confidential in principle, and must not be repeated. It is the besetting sin of semi-cultivated people to retail all they hear and see—to repeat the jokes, the bon mots, the repartees, and the criticisms they have heard in company, giving each as the saying of "So-and-so;" but nothing can be in worse taste. It is even a dangerous practice, and those who adopt it will be shunned as soon as their sins find them out. The authority just quoted says: "The conversation of society is confidential in principle, because it is not to authorize you or any one to repeat a single word capable of causing pain, still less of proving injurious to others. But it does not in practice prevent any one from repeating good sayings, good anecdotes, anything that may be pleasing, instructive or amusing, provided it is untinged by slander, and free from the seeds of mischief. For my own part, I never hear anything said in praise of a pretty girl without embellishing and repeating it as fast as possible; and every individual is hereby permitted and enjoined to follow the good example."

THE MATTER AND THE MANNER.

Dean Swift says: "Nature has left every man a capacity of being agreeable, though not of shining in company; and there are a hundred men sufficiently qualified for both, who, by a very few faults that they might correct in half an hour, are not so much as tolerable."

PROPER SUBJECTS.—Now the first essential of conversation is that we must have something to say, and the next point is to say it well. To have something to communicate implies the possession of knowledge; and he who would shine in conversation must be a reader of books and an observer of men. What subjects are best? Plainly those that belong to the elegancies of life, and which are not likely to strike deep at personal prejudices, or to beget contentions on sectarian differences—Nature, as seen abroad and at home—the varied aspects of human society, as witnessed during foreign travel—History, in its various unfoldings of human character, and its record of the greatness and failings of nations—Science, in its applications to the wants of life, and its revealings of natural laws and economies—and, above all, Art and Literature—pictures, sculpture and books.

But to converse on these matters requires a knowledge of them, and to converse well requires a knowledge of something more than mere superficial details; yet it is better to get the merest smattering than to remain utterly ignorant of these staple subjects, because that smattering will fit you to understand the remarks of persons competent to express opinions and to deliver criticisms. Any one attempting to converse in good society without possessing, at least, the elements of general knowledge, must soon stumble and go wrong.

TRIFLES.—But conversation is not to be hemmed in by the laws of philosophy, but must shape itself according to the mood of the company. Shallow people are the most apt to affect profundity; the truly wise can afford to relax at times, and sport in trifles. Even satire, flirtation, love and drollery may find exponents, and when the wheel spins rapidly round, none but the most leaden-brained would attempt to check it by the introduction of a serious subject.

But it is in the hour of general merriment that the greatest caution is required; for, when impulse is strong, many things may escape from the tongue that the speaker would afterwards gladly recall; and it is in high literary circles, where the most profoundly learned men and brightest wits assemble, that the perfection of nonsense is talked; like a display of fireworks, it

per has imparted considerable of its strength to the water. Meantime the salt will have been dissolved and the lard melted. Then, while yet boiling hot, stir in a meal made of oats and corn, ground together in equal proportions, until a stiff mush is formed. Set away to cool down.

DIRECTIONS.—Feed every alternate day, first warming slightly, and the hens will daily lay fresh eggs, summer and winter.

REMARKS.—This is used somewhat similar to Thorley's Condimental Food, and might be called a Condimental Food for Hens. Put up in large quantities, a good trade could be done by an enterprising man.

Kainite, or Tree Medicine.

Take thirty parts of sulphate of potash; fifteen parts sulphate of magnesia; thirty-five parts salt; fifteen parts gypsum (plaster of paris); five parts chloride of magnesia. Roughly powder, mix, and put up in convenient packages.

DIRECTIONS.—Mingle the Kainite with barn-yard manure, and dig it in about the roots of the trees. From ten to twenty pounds to a tree are quite sufficient.

REMARKS.—It is very well known that the reason why peach, apple, quince and pear orchards gradually grow poorer until they cease to produce at all, is because the potash is exhausted from the soil by the plant. This potash must be restored, and the most effective way is by the above preparation. The manufacture of Kainite, rightly worked, will bring in a steady, permanent income.

Excelsior Axle Grease.

Take one part good plumbago (black lead) sifted through a coarse muslin so as to be perfectly free from grit, and stir it into five quarts of lard, warmed so as to be stirred easily without melting. Stir vigorously until it is smooth and uniform. Then raise the heat until the mixture melts. Stir constantly, remove from the fire, and keep stirring until cold. Apply *cold* to the axle, or any other bearing, with a brush. If intended for use where the axle or bearing is in a warm apartment, as the interior of mills, etc., two ounces of hard tallow or one ounce of beeswax may be used to every ten pounds of the mixture.

REMARKS.—This grease is cheaper in use than oil, tallow, or tar, or any compound of them. It was once protected by a patent, but any person can now make and sell it. It affords a good profit, and there is always a permanent, steady demand for it. The receipt itself is being constantly sold at from one to five dollars.

Liebig's Great Fertilizer.

Dry peat, 20 bushels; unleached ashes, 3 bushels; fine bone dust, 3 bushels; calcined plaster, 3 bushels; nitrate of soda, 40 pounds; sulphate of ammonia, 23 pounds; sulphate of soda, 40 pounds. Mix numbers 1, 2 and 3 together; then mix numbers 5, 6 and 7 in five buckets of water. When dissolved, add the liquid to the first, second and third articles. When mixed, add fourth article.

REMARKS.—This is a very judicious and sensible combination, easy to prepare and cheap. Its use will prove serviceable for corn, wheat and other cereal grains, and also for grapes. The above amount will do for one or two acres. It can be put up in barrels or bags, and sold to farmers at a good profit.

Dead Shot for Rose Slugs.

Put up white hellebore powdered in pound packages.

DIRECTIONS.—Dissolve one package in half a barrel of water, and then sprinkle the bushes thoroughly as soon as the leaves appear. Two or three repetitions will prove sufficient.

REMARKS.—This can be put up and sold at a profit of one hundred per cent. It is the most effective article for the purpose yet discovered.

CEMENTS, &c.

REMARKS.—There is always a steady, permanent demand for Cements, Liquid Glues, and Mucilage. The cost of manufacturing them is trifling, and their sale affords a large profit. The manufacturers of Spaulding's Glue, for which I give the receipt, have made thousands of dollars out of it, and the demand for it is continuous. This receipt of itself is worth ten dollars to any person. All the other formulas given for Cements are new, are extremely valuable, and rightly advertised and sold they contain a "mint of money."

American Cement.

Take 1 lb. white shellac, pulverized; 2 oz. clean gum mastic; put these into a bottle, and then add $\frac{1}{4}$ a lb. pure sulphuric ether. Let it stand half an hour, and then add half a gal. 60 per cent. alcohol. Shake occasionally till it is dissolved. Heat the edges of the article to be mended, and apply the cement with a pencil brush; hold the article together until the cement cools. This makes a transparent cement, and will mend broken china, glass, crockery ware, etc.

Armenian Cement.

Dissolve 5 or 6 bits of gum mastic, each the size of a large pea, in as much rectified spirits of wine as will suffice to render it liquid; and, in another vessel, dissolve as much isinglass, previously a little softened in water (though none of the water must be used), in French brandy or good rum, as will make a two-ounce vial of very strong glue, adding two small bits of gum galbanum or ammoniacum, which must be rubbed or ground until they are dissolved. Then mix the whole with a sufficient heat. Keep the glue in a vial closely stopped, and every time it is to be used set the vial in boiling water.

REMARKS.—The jewelers of Turkey, who are mostly Armenians, use a singular method of ornamenting watch-cases, etc., with diamonds and other precious stones, by gluing or cementing them on. The stone is set in silver or gold, and the lower part of the metal made flat, or to correspond with the part to which it is to be fixed; it is then gently warmed and the glue is applied, which is so very strong that the parts thus cemented never separate. This glue will strongly unite pieces of glass and china, and even polished steel, and may be applied to a variety of useful purposes.

India Rubber Cement.

Dissolve 1 lb. of pure India rubber, divided into small fragments, in 4 gals. of rectified coal-tar naphtha, with frequent stirring. After 10 or 12 days double the quantity, by weight, of this liquid is added of shellac. This mixture is heated in an iron vessel having a discharge pipe at the bottom, and when the whole has become liquid it is drawn out upon slabs, where it cools in the form of plates. When required for use it is heated in an iron vessel to a temperature of 258 deg., and applied with a brush to the surfaces to be joined. It is so strong that wooden beams and posts joined with it will break elsewhere before being divided at the place of splicing.

Cement to Mend India Rubber Shoes.

Take virgin caoutchouc, 2 lbs.; sulphide of carbon 12 to 14 lbs. Cut the caoutchouc into thin slices, put it into a close vessel of tin or sheet-iron, pour over it the sulphide of carbon, and, by means of a water bath, bring the temperature to about 86 deg. F. The solution will take place promptly, but the liquid will thicken very soon, rendering the application difficult, if not impossible. In order to prevent this thickening, the following solution must be added in a quantity sufficient to bring the mixture to the consistence of a thin paste. Virgin

know already what you are stating, so as even to denude you of the credit due to originality, and at the first opportunity they will make use of all they have gathered from you, without acknowledgment of its source. These vampires and parasites are soon known—they are very agreeable fellows, and know just a little of everything, but nothing complete.

A SETTLER FOR PRETENDERS of the sort just noticed is easily hit upon by a man of ability, without the breach of any law of politeness, and without any display of good feeling. If one of these review-quoters displays his surface knowledge of some subject, cleverly lead him on, and take it for granted, at once, that he thoroughly knows what he is talking about. If he quotes some second-hand portion of a poem or a play, at once put to him a question, such as what is his opinion of the author's meaning in such a passage; or how can such a line be considered to harmonize with the tone of the passage in which it occurs, and leave him to explain the matter. He will at once fall back on deficiency of memory—he does not remember the passage referred to. Keep him to the mark, but in a very polite way, on the full strength of his assumption, and he will be careful how he inflicts upon the company any more platitudes, but take the place which belongs to him. Any one has a right to gain information from another, and we meet to receive and impart it, but it must never be accomplished under false pretences; and if a man has not read a book which may be referred to, let him own it, and accept all he hears in a candid spirit.

To draw out a good speaker, if properly accomplished, is very proper. You must use your judgment, and skilfully invite him to treat the subject on which he will display his knowledge best. A skilful educator is a valuable auxiliary to any conversational party, and, if he cannot say much himself, will at least construct a thread on which wiser men may hang their several beads of wisdom. The frequenter of intellectual circles should study the art of drawing out a good talker.

BOOKS AND PLAYS are sometimes retailed at full length for the entertainment of a company, but the practice is objectionable, since—however well the story may be told—it spoils the inter-

crystallized sulphate of alumina answering for 125 parts of the concentrated solution of gum arabic, in the proportion of two parts of gum to five of water. The salt is to be dissolved in ten times its weight of water, and the solution mixed direct with that of the gum solution, which in this condition well deserves its name of vegetable glue. A solution of alum replaces the sulphate of alumina, but to a much less satisfactory degree.

ARTICLES FOR CLOTHING, &c.

Grease Extractor.

The best article for this purpose is ammonia stone (carbonate of ammonia). Its cost is trifling; it can be put up in a neat style, called with some fanciful name, and it will sell immensely. The directions for using it is to take a piece about the size of a walnut and put in a cup of warm water. When dissolved take a piece of clean flannel and dip it in the solution and rub the article two or three times with it. It will also remove the glossy appearance along the seams and upon the elbows.

Moth Preventive.

Take one ounce each of cloves, caraway seeds, nutmeg, mace, cinnamon and tonquin beans, and then add four ounces of Florentine orris root. Grind the whole well to powder, and put up in little bags, nicely labelled with directions printed thereon. There is not a house in the land but what will buy a package of this preventive.

Electric Blacking.

Take gum arabic, 4 ounces; molasses, 1½ ounces; common black ink, one gill; vinegar (strong), 2 ounces; alcohol, 1 ounce; sweet oil, 1 ounce. Dissolve the gum in the ink, add the oil; shake up well in a bottle, then the vinegar, and shake again; last of all add the alcohol, and shake up well. Shake well before using. This blacking shines on application with sponge or brush. It can be made by anybody at a small cost, and will afford a good living to any one who will make it and canvass for its sale.

Waterproof Composition for Boots and Shoes.

Boiled oil, 1 pint; oil of turpentine, black rosin, and beeswax, of each 3 oz. Melt the wax and rosin, then stir in the oil. remove the pot from the fire, and when it has cooled a little, add the turpentine. This is a valuable preparation for farmers and others in the country, and will

reaches its climax when the speaker indulges in technicalities; for everybody knows that really learned men are very careful not to introduce the subtleties of science into general conversation, and that the use of "hard words" generally betrays an ambitious but shallow brain.

PROVINCIALISMS, COCKNEYISMS, and everything approaching the nature of slang, should be carefully avoided, and if a person has acquired the bad habit of using any such peculiarities, the quicker the habit can be got rid of the better. We hear many well-experienced and otherwise well-behaved people use such phrases as "As the saying is," "What you may call it," "As you may say," etc., all of them marking absence of culture in early life, which, if we have been so unfortunate, we should strive not to betray.

QUESTIONS AND NEGATIVES frequently partake of similar mannerisms. To put a question in a gentlemanly way is very easy, but to ask it abruptly, or with any show of impertinence is positively unbearable. Questions should generally have a suggestive rather than an interrogatory form, as, instead of saying, boldly to a man of travel, "What places of note did you visit in your last trip?" it is better to say, "From the number of places you have visited, you must be well stored with the experiences of travel." To the first you will probably get a short answer and no information; by the latter you draw out the person addressed, and all are benefited. In making use of negative expressions some grace is requisite, as well as a knowledge of grammar." We every day hear persons say, "I don't think so and so," "I don't know," etc. Now, if the first of these phrases is examined critically, we shall discover that it conveys a meaning the very opposite of that intended. "I don't think we shall go to war with England," means "I do think we shall not go to war with England." Why not abandon expletives and omissions, and adopt plainness of speech. "I don't know," says the uncultivated man; "I know not," says the gentleman. A little reflection will enable the reader to see that these remarks are capable of very wide application, but since our space is very limited we think the hint sufficient.

ARTICLES FOR DOMESTIC USE.

REMARKS.—There is at all times a very great consumption of vinegar, and it is an article that affords an immense profit. One of the best methods of making is that so widely advertised by Mr. Sage, and sold by him for \$5. Other parties have lately been selling the same at various prices, and it is being sold by travelling parties to farmers and others. There is, however, no necessity for my readers to pay \$5, or any other sum, as I give the information below in full.

Sage's Five Dollar Vinegar-making Process.

Vinegar in Ten Hours from Cider, Sorghum, Molasses, &c., without Drugs.

Make a box about three and a half by three feet, and seven feet long, with one side hung on hinges so that it can be opened and shut. Inside of this box, on cleats to hold them, fit shelves the size of the inside of the box; the shelves are to be about one and a half inches apart. On the upper sides of these shelves gouge out channels with a one and a half inch chisel or gouge, half or three-quarters of an inch deep, running from one end to the other (nearly), then turn and come back to (nearly) the other end, about six inches from the last channel made, and so continue until the upper side is covered with channels running from end to end. There should be cleats fastened to the under side of the shelf to prevent the shelf from warping; the cleats are put on with screws.

The channels must be made slightly slanting, and at the end of the last channel made, bore a three-quarter inch hole. In this hole place a short wooden tube, so that when the cider arrives here it will fall through and into the commencement of the first channel in the next shelf below. All these shelves are made alike. The shelves must, of course, slant from side to side, and about two inches is the right slant; that is to say, one side of the shelf must be two inches lower than the other. One shelf must slant one way, and the one next below must slant the other way. Under the hole in the last channel of the bottom shelf, place a barrel or hogshead to catch the vinegar as it falls through the tube. Now bore a one-inch hole in the bottom of the box, at one end, not into a channel, but so the vinegar cannot run out. Now in the other end of the first or lowest shelf, bore a one-inch hole near one corner, then in the next shelf above in the opposite end and corner, bore another like hole, and so continue until each shelf has such a hole bored

ACCENT AND PRONUNCIATION.

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"Smith's Mont Blanc there? I was there," etc. Here the audience are required to leap from the American prairies to the top of Mont Blanc, unless the former speaker takes up the thread again, enters on the death of the Storm Fool, and so on through the various striking scenes and incidents of the story.

DISTINCT UTTERANCE is very essential, and may be acquired in time by those who do not possess it. There is no need of a solemn, sermonizing tone, or of a magisterial assumption of dignity; yet speech may be measured so that each word has distinct and clear utterance, and with emphasis where required. The easy distinctness observable in the utterance of a refined person offers a striking contrast to the drawling and hurried style of one untaught. In the speech of the latter the words have no corners, the consonants glide one into the other, and many of the words get attached together, as, for instance: "'Twas a hour afterwards th'the boatupset, and before w'ad time t'aul in or see 'ow far'off the shore was, so th'twen we found ourselves adrift," etc. A neat speaker would say: "An hour afterwards, and before we had time to judge what was our distance from the shore, or to haul in the canvas, the boat upset; and then, finding ourselves adrift," etc.

ACCENT AND PRONUNCIATION must be diligently studied by the conversationalist. A person who uses vulgarisms will make but little way in good circles, though we do sometimes hear, to our horror, a man of some cultivation use such pronunciations as waunt for want, sault for salt, urse for us, puddin for pudding, etc. A proper accent gives importance to what you say, engages the respectful attention of your hearer, and is your passport to new circles of acquaintance. If you have occasion to read a passage aloud from a book—as a stanza of poetry or a paragraph from a newspaper, do it well and without hurry. Persons who aim at accuracy of speech should practice reading aloud, and especially the reading of poetry; it improves the utterance, extends the knowledge of language, while it increases the store of general information.

THE VOICE may be vastly improved in its tone and quality.

tions by the practice of reading aloud. Confidence gives the voice fullness and clearness; and trepidation is generally accompanied with a huskiness of utterance that has a most unpleasant effect. Captain Sabertash says: "The modulation and proper management of the voice is a point to which I would particularly call the attention of young ladies; for a fine and melodious voice, 'sweet as music on the waters,' makes the heart-strings vibrate to their very core. This can only be done by a certain degree of confidence, and by a total absence of affectation; for uncertainty, agitation, and striving for effect are always ruinous to the voice of the speaker, which is constantly running against breakers, or getting upon flats. I am certain that temper and disposition are far more generally and more perfectly marked by voice and manner of speaking, than we are all willing to allow."

TEMPER not only influences the voice, but the manner of speaking. The least display of ill temper or unkindness will mar the finest conversation that ever took place. If you disagree with a person, it is quite possible to do so without snapping at him or contradicting him flatly. Some writers deny our right to contradict, but truth must at all times be respected, and if contradiction becomes necessary, it may be accomplished without rudeness or haste. Whatever errors people commit, we must not expose them before others in a ruthless manner, or give the slightest wound to the pride of any one.

SPEAKING ONE'S MIND is a practice on which a volume might be written without exhaustion of the subject. It is a vice that has a thousand forms, and a thousand degrees and gradations of each. When we meet with one of the excessively candid gentry who pride themselves on speaking their mind, we always feel inclined to say: "You are a fool, sir—there's nothing like speaking one's mind." But we have never ventured so far in reproach; we prefer to avoid the society of such.

The man who "speaks his mind" generally has a wretchedly poor mind to speak; he is obsequious before superiors, and tyrannical to those beneath him. In the social circle he cannot avoid talking of his affairs, if only for the sake of impressing

SLANDER.

us with a high sense of his importance—his magnanimity—his very special candor and honesty. Yet some of these are good fellows in their way, possessed of generosity, and even of jovialness, though their good points are at times extinguished by their suspicious manner and their ignorant frankness in speaking their mind. We have no right to speak our mind so as to give pain or cause embarrassment; we are as fallible as the rest of mankind, and after we have flung the poisoned dart may discover that it was aimed at the wrong victim.

SLANDER should not be even mentioned here, but the vice is too common to be allowed to "sleep in the shade." To speak kindly of others, and to refer rather to their excellencies than defects, are tokens of a refined and gentle nature; but to carp and quibble, to criticise severely, and drag into the daylight every defect we may have observed in others, marks a low, cunning, deceitful disposition, and whosoever listens long to a twaddle of personalities becomes a party to the meanness. The words of the Saviour should be called to the recollection of those who indulge in traducing others: "Let him that is without sin cast the first stone." Perhaps we may very fairly remove the mote from a brother's eye when we have extracted the beam from our own.

EJACULATIONS are the bane of conversation among persons of but moderate culture. "I came from York by the mail train."
—"Indeed!"

"I came by the Great Northern."—"Dear me!"

"The engine broke down soon after starting."—"Lor!"

"But was quickly replaced by another sent from the York Depot"—"So—oh!"—"and we hurried off again very much alarmed, but not hurt"—"Did you now?"—"but were destined to sustain another fright"—"Good gracious!"—"a luggage van caught fire"—"Good heavens!"—"but was fortunately seen by the guard"—"So—oh!"—"and at once uncoupled"—"Ah!"—"and effectually extinguished"—"Indeed!"—"and we arrived in London only ten minutes after the usual time"—"Gracious, me!—oh goodness! how fortunate to be sure."

But worse than this is the habit some folks have of demand-

ing a repetition of every statement made, as in this wise: "I've been reading *Hiawatha*"—"Have you?"—"Yes; I like it much"—"Do you?"—"Yes; I think the characters are finely developed"—"Do you?"—"Yes; and particularly that of *Minechaha*: that is a wonderful portrait"—"Is it?"—"Oh yes, and so is that of *Pau-puk-keewis*"—"Is it?"—"Yes," etc.

You cannot make a single remark to such folks without having to repeat it merely in answer to the ejaculative—"Does he?"—"Is he?"—"Don't they?"—"Are they?" and so forth, so that you get at last fatigued, and practice taciturnity from sheer compulsion. Responses are useful—they denote that you are listening with interest, but the hackneyed forms just quoted are by no means useful to the speaker, and betray the absence of culture in the listener.

THE FRONT OF FASHION may soon freeze up all genuine hilarity and kindness, if in our endeavors to improve the habits of speech and action we allow forms and rules to have too much influence. The perfection of conversation is to be attained without the sacrifice of ease and a certain degree of freedom. Everything depends upon the tone—the tone of voice, the tone of manner. The assumption of a stiff formality, a cold dignity, an unbending hauteur, or a reserve which allows nothing to ruffle it—not even the most genuine cause for laughter—are but so many proofs of conceited coxcombry, which would call forth our pity, were not pity extinguished by contempt. Young men who frequent taverns and casinos are now-a-days much given to the affectation of such fashionable politeness. Vicious habits and pursuits give them an exalted sense of their own dignity, and the general emptiness of their minds is choked and covered by the assumption of a sublime indifference; when knowing nothing they of course have nothing to say. We may be polite without being frozen, affable without affecting a condescending desire to patronize whoever will submit to it. Let us have as much sunshine as possible; let joy have its way, and the music of laughter free from coarseness will not lessen our stock of wisdom, nor unfit us for the consideration of more serious things.

PUBLIC SPEAKING AND DEBATING.

THE great nations of ancient and modern times have cultivated oratory as one of the noblest arts, and it has become the fashion to judge the relative positions of nations in the scale of civilization by their respective excellencies in the exercise of this high accomplishment. Oratory has served the highest uses in promoting the prosperity of States, the administration of justice to individuals, the promulgation of truth, the denouncement of wrong and assertion of right, in every age of the world, and is at once the most attractive as well as the most persuasive and forcible of any mode of expression exercised by man.

At the present day, no man of any pretensions to literary culture or social refinement dare consider himself utterly free from liability to be called upon to appear in public as a speaker—either to defend a principle, enforce his own claims or the claims of others dear to him, to oppose a false doctrine, or simply to return thanks at a dinner, or propose a resolution at a meeting; but to do such things well is less easy than is sometimes imagined, for the mere gift of speech will not make an orator, nor the most perfect knowledge of a subject enable the proficient to expound it with ease.

The same may be said of debate—most men can reason, but not many can argue; there are very few who cannot distinguish common sense from error and bigotry; but want of method will frequently weaken the force of a truthful and sincere appeal, and give a temporary victory to the abettor of falsehood.

HOW TO MAKE A SPEECH.—Whatever the subject of an address, the speaker should preserve his self-possession, and check all enthusiasm at starting. A beginner in oratory should first of all guard against what is called warmth; for when once the energy of the speaker rises into impassioned eloquence, it requires the judgment based on long experience to keep the tongue within bounds, to preserve the thread of connection, and to avoid turgidity, strained comparisons, and bombast. ▲

young speaker will often take us by surprise with a fine burst of original eloquence, and no sooner has the applause subsided than signs of exhaustion show themselves. He is striving to follow up the grand hit with a still greater; he cannot succeed: he gets confused, begins to stutter, and perhaps breaks down just as the field was open for him. Why does he fail? Simply through having lost control of himself; his imagination has extinguished his reason, and the thread of connection is lost. Positive coldness is better than injudicious warmth, measured sentences preferable to hurried exclamations, and an immovable firmness and quietude of demeanor more worthy of cultivation than all that is understood of "moving appeals" and "passionate addresses."

THE EXORDIUM.—Every set speech should be complete in itself; it should have a commencement, in which the subject is introduced; then the main portion of the address must be devoted to the consideration of the question, and the peroration or close should set forth the conclusions of the speaker as based on the arguments already advanced.

The exordium should be as brief as possible, and the more attractive in style the better, so as to engage at once the attention of the audience. Yet there must be no vain attempt at oratory, and during this part of the discourse the speaker should maintain a measured calmness such as to prove his claim to undivided attention.

Many experienced speakers commence their addresses with a happy allusion, a queer comparison, or the statement of some apparent paradox which is to be unravelled as the speech proceeds, and which naturally opens up the question to be considered. If this is cleverly accomplished, the attention of the audience is rivetted at once, and the speaker is pretty sure to have a respectful and appreciative hearing, even if the whole of his hearers are opposed to the views he advocates. Ability always commands applause, even if engaged on the side of the minority. Still this method is not to be recommended to a beginner, who may make many sad mistakes in attempts to produce effect. Let sound reasoning and plain statement have precedence, and the use of the weapons will be found in time.

The use of the exordium is to enable us to state (if necessary) why we speak, and on what subject we purpose speaking. If the subject is already fixed, then the speaker is bound, as a rule, to state distinctly what line of argument he intends to pursue—which side he intends to advocate, for it is quite illegitimate to catch your audience in a trap, and gain convictions by appearing to agree with those whom you purpose to oppose.

THE THREAD OF CONNECTION must be preserved under all circumstances. This, indeed, is the rock on which the immature orator is most likely to split. A little discursiveness is sometimes allowable, and a clever speaker will diverge slightly for the sake of bringing to his argument some striking illustrations or some convincing proof; but observe how neatly and completely the thread is caught up again, and strengthened by the addition of matter which at first appeared incongruous.

It is most important for the speaker to keep constantly before him—in fact, to watch with his mind's eye the leading object of his address. Let him for a moment forget what is the main purport of his address, or be drawn aside from it by some comparison or similitude, and he is pretty sure to get into a loose, rambling discursiveness, and not only lose the point he meant to gain, but cover himself with dire mortification. Ordinary parish meetings and second-rate public dinners are just the occasions for eloquence of this discursive kind; it is not funny enough for laughter—it simply wearies and disgusts, while it need not do so if each speaker were to rise because he has something to say, and be content with saying it gracefully.

TO LOSE THE THREAD is a calamity which sometimes occurs to the most able orators, but it generally happens through having allowed a similitude, or comparison, or illustration to call them too far away from the statement or argument in which the break has occurred. It is almost impossible to give instructions on this point, but the first thing for a speaker to do who finds himself in such a predicament, is to preserve his self-possession by a strong mental effort, and amuse his audience by a light play of generalities or any suitable pleasantry, or even gossip, and if the speaker does not lose self-control in his momentary confu-

sion, he will, in a few seconds, regain the thread he had lost, and proceed with fresh vigor, without the least betrayal of the effort. It is astonishing how in such cases, if self-possession is preserved, the mind is enabled to pause and consider, to fall back on memory, and to invent a new argument or comparison while the tongue continues the subject, and sustains the interest and energy of the discourse. It is a mysterious affair, not easy of explanation, yet sufficiently familiar to all who have had experience in oratory.

INCONGRUITIES are sometimes turned to good account by practiced speakers, who, from things that do not naturally assort, derive illustrations that please from their novelty, and sometimes help logic by their force. But a young speaker should study fitness, and should avoid gayeties or eccentric modes of expression when discoursing on subjects of a serious kind, as he must avoid to cloud a happy moment by allusions of a sad or painful nature.

STAMMERING AND HESITATING are not easily cured when they become habitual, and many clever speakers are so afflicted at times. It is quite certain that the cause is to be found in the speaker not having entire control over himself, and unless the mind be concentrated on the subject and removed from the audience, the most fluent speaker will be apt to lapse into disjointed utterance, even if he is not yet utterly lost. Here we offer the young orator a golden receipt to cure bashfulness, hesitation, confusion, and want of collectiveness; the tremulous nervousness that besets a beginner when the fatal moment has arrived that he must arise. Just consider that behind you is a wall of the room, and on your right and left hand are two other walls, making three in all. Now to a speaker in difficulties the audience is the fourth wall of the room, and to that wall he is simply rehearsing what he would say were he called upon to appear before a real audience.

The reader may think this a merely fanciful suggestion, but we assure him that it is based on an experience of fifteen years, and that even now the writer, if required to speak when not quite in the mood, finds it necessary to regard the audience in

the mass, and mentally to ignore the existence of every one of the individuals composing it during, at least, the first ten minutes of an address. If there are personal friends in the audience, young speakers should at once face them, and by an effort of the mind merge them into the general mass—that is, melt them down into the wall, and the fear of their criticism or anxiety for their applause will be over in an instant. To avoid looking toward them will be more likely to suffer their known presence to interfere with the self-possession of the speaker than the little effort necessary to mingle them in the mass of faces at once, and without the slightest attempt at recognition.

BREVITY is as valuable in speaking as in writing, and a good short speech will always have better reception than a long one whether good or bad, unless the topic requires extensive treatment, and then conciseness must be aimed at for the sake of compressing into the fewest possible words the several statements and deductions from them. We do not expect a Chancellor of the Exchequer to unfold his budget in a ten minutes' speech, but we do expect order and conciseness in the statement of details, and as much simplicity as possible in the arguments used to enforce the conclusion which he wishes "the House" to agree to. A young speaker should study conciseness and neatness of expression; the capability for ornament and energetic declamation will come in time, and it should be remembered that it requires skill in managing an audience, and much ripe experience in the use of the orator's varied resources to turn humor to account, or to produce a good effect by means of declamatory energy.

DECLAMATION is, perhaps, too much indulged in by modern orators, and the reason is obvious. To build up is a much more quiet affair than to pull down, and it is always easier to declaim than to persuade, to denounce the wrong than to prove the right, and though much of the most telling oratory which books and newspapers have preserved to us consists of grand declamatory passages, it is doubtful whether oratory is not degraded by an excessive use of this method of giving energy to a speech.

EXTEMPORANEOUS ORATORY is very apt to assume the declamatory form because that is the most easy, and usually the most telling. The reader may perhaps expect us to give minute instructions as to how perfection in extemporaneous speaking is to be attained, but we must frankly avow our inability to do so. The gift of speaking without notes, without a written speech to assist, but solely by the invention at the time of delivery of the matter spoken, is not vouchsafed to all, and no amount of culture or elaborate study will make every aspirant to oratorical fame proficient in impromptu eloquence. Self-possession and a thorough knowledge of the question to be considered, a natural ease of speech, and experience in the formation of sentences; a gentlemanly deportment, and, above all, a determination to be satisfied with oneself, are the requisites for speaking impromptu. The art may be acquired by any one possessing abundance of moral courage, firmness and self-will, and continual practice is requisite, even if the aspirant has the gift by nature, or perfection of its use can never be attained.

A WRITTEN SPEECH has the advantage of a more mature consideration than can be given to one which is manufactured in the presence of the audience; yet the latter, if well accomplished, always possesses a charm of freshness in style and a happy abandonment of manner unattainable when the pen is used to smooth the way. Every speaker who finds himself under the necessity of preparing a written speech should endeavor to learn it by heart, and deliver it gracefully with the aid of notes or headings only; and, as the experience ripens, even these may be done without, and a scholastic address composed in the study may be delivered from the rostrum with much of the charm of an extemporaneous production.

But here occurs a difficulty—suppose some important passage should evade the memory at the very moment the speaker requires it. The speaker halts and gets confused—he has forgotten the first word of his next paragraph, and the audience grows impatient. He must either look to his notes, which should contain the headings in regular order, or fall back on his impromptu powers, and by a strong mental effort recover the lost line. The best way to guard against such accidents is to

write out the speech several times, every time condensing it into shorter paragraphs, and always arranging them in the same form on the paper.

Many speakers noted for their ease of delivery and the accuracy of their memory, especially when having to quote passages of poetry, owe their proficiency to this plan of previous preparation. If you have occasion to remember anything which you have seen in a written or printed form, you mentally cast your eye on the page containing it, and the passage is at once remembered. It will be found in practice that if a passage is copied from the top of one page to the bottom of another, it is not so easily learned or remembered as if it occupied a similar place in every copy.

In the case of a passage in any book, the mind remembers its position on the page before it remembers the words, and in preparing a written speech it will be found a great help if, in every copy made, the same mechanical order is observed—every sheet being written on one side only, and each separate paragraph, passage or note having the same position in every copy made.

TEMPER AND PERSONALITIES.—It is most important to check the slightest inclination to an indulgence of temper. A speaker who exhibits petulance is sure to lose ground with his audience, and the slightest personality is pretty sure to be met with expressions of disapprobation. There are many clever men to be met with at debating rooms who prostitute their abilities by abusing or satirizing all who disagree with them; but no amount of absolute cleverness in turning the laugh against an antagonist will suffice to atone for the ungentlemanly act involved in an attack or sarcasm directed against the person of the speaker. However you disagree, and however zealously you oppose a man, you are bound to give him credit for sincerity and ability. Inexperienced debaters should bear in mind that unless men differed in opinion there could be no debate, and that as we are all fallible an opponent may be as near the truth as we are in the end. Proper courtesy need never interfere with vigor of expression or sincerity of opinion.

REDUNDANCES.—Prune down your periods as you would . . .

sentences in writing; go as straight to the question, as possible, and avoid the vulgar mode of introducing it by means of an anecdote, and, still more, of first recapitulating what each previous speaker has said. If recapitulation is necessary to enable you to start from a certain point in the argument, be as brief and as clear as possible, and sum up the several statements into a few words so that they can stand apart in your speech as a preface does in a book.

Discussion is most profitable when every speaker admits as much as possible what has been advanced by an opponent. To dispute every trivial statement, much less to ignore important facts, which have been advanced against you, is to show smallness of mind and a love of quibbling. Some debaters seem to entertain an idea that they are bound to disprove every word that an opponent has advanced, and hence lead their audience with them into a quagmire of words, themselves playing the part of will-o'-the-wisp, very much to the damage of the whole affair. We say again acknowledge all you can, and narrow the argument as much as possible. This will prove that you have liberality of mind, and will gain you a respectful hearing, and often save you from being chopped into mincemeat by some ungentlemanly wit who may succeed you.

THE OPENING of a debate should be in the manner of a formal speech. Pleasantries should be avoided, for they rob the question of its due importance. The exordium should be very brief, and of a calm, complimentary nature, such as to put the audience in the proper humor to hear you out. If you begin with a joke or anecdote, or a personal allusion, you at once lose dignity, and increase the risk of after failure. The statement of the question should be simple, and the mode in which you intend to treat it clearly set forth, and then it would be well to embody the whole tenor of your intended address in a general proposition.

This is an honest way of debating; if you lead your hearers on, and withhold from them any general statement of your own views, you will weaken your cause by the creation of suspicion, whereas by plainly stating: "I hope to prove to you by means of the facts which I shall advance, and that so-and-so. etc., and"

have no doubt that before I sit down you will conclude with me that, etc., etc."

By such a plan your hearers are apprised of your intentions; they know what you propose attempting to prove; and if you be in ever such a minority at starting, you have only to argue your case with clearness, and to give dates and authorities for your facts, and you will be pretty sure to make many converts to your view of the question.

DIVISION OF THE SUBJECT.—If the subject admits of it, it should be divided into parts, so that it may be reviewed in a methodical manner. Suppose we were to debate "whether capital punishment ought to be abolished." We should first have to define capital punishment and state the method of its administration. The subject would then naturally separate itself into several heads; as First: Are we justified on moral and religious grounds in taking away the life of a person legally convicted? Secondly: Does such a punishment tend to deter others from the committal of similar crimes? Thirdly: Do public executions tend to lower the tone of public morals? Fourthly—supposing the speaker to contend for the abolition of capital punishments—what form of secondary punishment could best be substituted for that which involves a sacrifice of the life of the criminal?

It is evident that in each of these several divisions statistical facts might be judiciously adduced in support of the speaker's arguments, such as Parliamentary returns on the amount of crime at various periods, and especially of the crimes for which capital punishment has been, or is still regarded as necessary. The opinion of eminent jurists and of great moral reformers might be sought and arranged as illustrative of the several divisions, and the peoration would afford the proper opportunity for picturing the condition of the criminal under sentence of death, the assembled mob witnessing his execution, and the probable results to the community, especially as to the safety of life which might be expected to flow from an abolition.

THE AFFIRMATIVE is the setting forth of an argument in accordance with the terms of the propositions to be discussed, and

It is advisable for the proposer—who is generally engaged to open the question—to state the proposition in such a form as that he can take the affirmative side; to open a question in the negative is a bad practice, and invariably creates discontent; hence the proposition should be so framed that the opener may advance his views without being compelled to negative his own proposition. Thus, if a speaker wished to advocate the discontinuance of money grants to Roman Catholic seminaries, he would do wrong to propose the question in such a form as: “Are grants of money from the national exchequer for the support of Roman Catholic seminaries, in accordance with the principles of the British Constitution, and of the preservation of liberty and intelligence?”

Such a form of proposal would all but bind the speaker to maintain the continuance of grants in affirmation of his own proposition, and hence a better form would be thus: “Would a discontinuance of grants of money from the national exchequer for the support of Roman Catholic seminaries be attended with injustice, or in any way endanger the principles of religious freedom and the progress of national intelligence?”

With such a proposal before him, the opener would be enabled to advocate the discontinuance of such grants by taking a distinctly affirmative course of argument.

THE DEBATE once opened, succeeding speakers should confine themselves to the most salient points advanced by the opener, and it is the duty of the chairman to check any tendency to discursiveness, for when the debate assumes a grave and earnest tone, an inexperienced or sophistical speaker will frequently turn it aside from its legitimate channel, and open the way for much quibbling on secondary questions.

However much importance a secondary question—arising out of the debate—may assume, a methodical speaker, when he gets an opportunity to rise, will soon set all right by gathering up the scattered threads and setting the debate afloat again, free from all minor entanglements; and it is the duty of every one engaged in the debate to keep as close to the question as possible, to narrow it and reduce it to a few plain propositions that all may understand what is being discussed, and as what is at

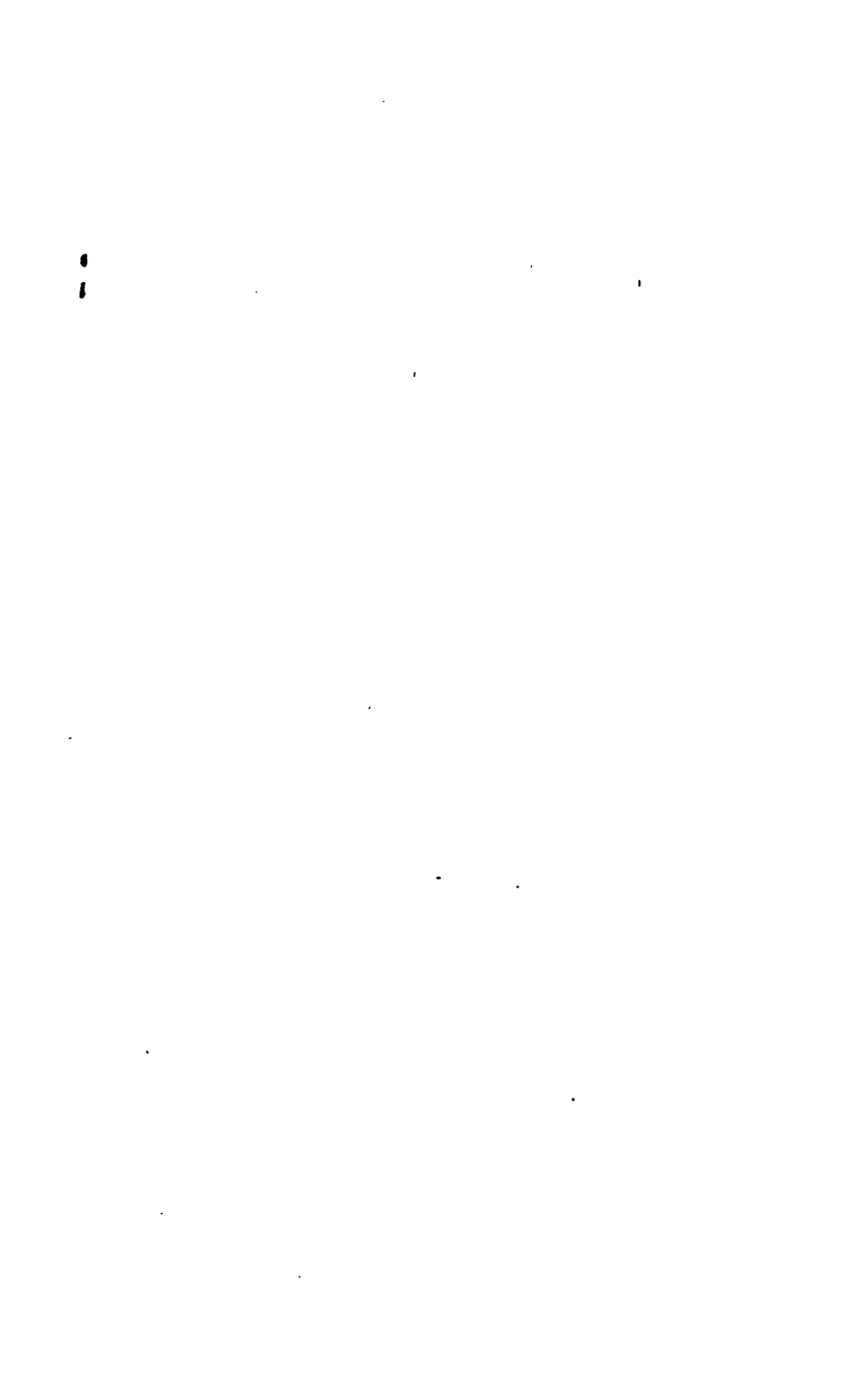
points the several speakers who may be engaged in the debate disagree.

THE REPLY requires even more skill than the opening, and in valuing notes for reply continually prune them down to a few leading particulars; for while it is impossible to answer every argument advanced against you, it is a sign of weakness to omit noting anything which has gained the applause of the room, or which the opener himself may feel to be powerfully against him. To review the whole debate—except in a few words—so as to present a clever summary, would be injudicious, and the small twaddle in which many speakers indulge should be passed by without even a word of notice. The debater should cultivate his skill in presenting a methodic reply, weaving in at the proper moment whatever of important matter has been advanced in favor of or against him; but the whole case should be stated in the opening, and in clenching argument saved up to operate as a settler in reply.

Pronunciation and accent must be attended to, and the aspirant for oratorical fame must give frequent attention to such matters. We have already done our best to promote a knowledge of correct and elegant pronunciation in our little work, "Hard Words Made Easy," which we advise the conversationalist, the debater, in fact every one who would make a proper use of that wonderful organ—the tongue—to study; especially that portion of the work which embraces the pronunciation of technical terms and foreign names.

The use of pauses in speech may be readily learned by a perusal of a good work on punctuation, for pointing is equally necessary whether we use the tongue or the pen. This is especially the case when a speaker has occasion to quote a passage from an author. Next to proper emphasis, proper pausing is most essential to the effectual rendering of either poetry or prose.

The little work published in this series, under the title of "Mind Your Stops," will be found very useful for this purpose, and on the minor elegancies of polite conversation, many valuable advices may be gathered from "Blunders in Behavior Corrected."



BUSINESS FOR ALL.

NEARLY all persons desire to acquire money ; and this is commendable, because all should endeavor to provide against future wants. But how few there are who ever succeed in obtaining a decent living. By working hard from morning to night, and living in the most economical manner, perhaps one-half the people manage to stay on the earth, but it is merely staying, and nothing more. I do not believe it was designed that people should drudge in perpetual slavery just to keep the breath of life in their bodies. But look around you and see how many persons you know who have enough for all future need. You will find that, compared with the whole, they are very few. The question then arises, what course to pursue to make the most money, in the shortest time, and easiest manner. Undquestionably the surest and easiest road to a fortune lies in trade ; in fact, not one man in ten thousand ever acquired a very large fortune in any other manner. It is not necessary, as many suppose, to have a very large capital to start with. Some of the richest men in the world started peddling on less than ten dollars capital.

To succeed in anything in life, two or three prime requisites are absolutely required. First, the man must not be above his business. All business is honorable that is honorably conducted. Second, there must be : willing cheerfulness to work—no drones are wanted in the world's busy hive of industry. Third, he must never wait for something to "turn up," but otherwise, go to work and turn up something. This is a great fault with many young men, that they will only do some great or highly respectable business, and because the great thing does not turn up without effort, they do nothing. Poor, deluded mortals ! looking for the end before they can discover a beginning. Fourth, he must be persistent. Thousands of enterprises, great and small, are started in this world, and fall through, simply because of lack of pesistency. Whatever business is started, stick to it "through thick and thin," and success must follow. Fifth, he must be economical in his business and his

Rheumatic Remedy.

Olive oil, spirits of camphor, and chloroform, of each, 2 ounces; sassafras oil 1 teaspoonful. First add the oil of sassafras to the olive oil, then the spirits of camphor, and shake well before putting in the chloroform, shaking when used, keeping it corked, as the chloroform evaporates very fast if it is left open. Apply three or four times daily, rubbing it well, and always towards the body.

Sick-headache Pills.

One drachm of castile soap, 40 grains of rhubarb, 20 drops, oil of juniper, and syrup of ginger enough to form twenty pills. Take two or three occasionally.

Godfrey's Cordial.

Sassafras 6 ounces; seeds of coriander, caraway, and anise, of each 1 ounce; infuse in 6 pints of water; simmer the mixture till reduced to 4 pints, and then add 6 pounds of molasses; boil a few minutes; when cold, add 3 fluid ounces of tincture of opium.

Artificial Skin, for Burns, Bruises, Abrasions, etc.

Take gun cotton and Venice turpentine, equal parts of each, and dissolve them in twenty times as much sulphuric ether, dissolving the cotton first, then adding the turpentine; keep it corked tightly. Water does not affect it, hence its value for cracked nipples, chapped hands, surface bruises, and things of a like nature. This is a perfectly new discovery, of great practical value, and a necessity in every household. The cost of making it is but trifling, affording a large profit. It only requires the right man to take hold of it, manufacture it, and push its sale, to make money out of it.

Worm Medicines.

Every child seems to be troubled with worms, and the amount of worm medicines sold yearly is immense. The two following receipts are among the best known: 1. Spirits of turpentine, $\frac{1}{2}$ ounce; oil of anise $\frac{1}{2}$ ounce; castor oil 1 ounce; worm-seed oil 1 ounce. Mix. The dose is, for a child of one or two years, ten or twenty drops, every two or three hours. In three days a brisk physic should be given. 2. Carolina pink-root, senna leaf, manna, and American worm-seed, of each $\frac{1}{2}$ ounce; bruise and pour on boiling water 1 pint; and steep without boiling. Sweeten well, add half as much milk. Dose—A child of five years may take 1 gill three times daily, before meals, or sufficient to move the bowels rather freely.

Pulmonic Wafers for Coughs.

White sugar 4 pounds; tincture of ipecac 2 ounces; antimonial wine 1 ounce; morphine 5 grains, dissolved in a tablespoonful of water, with 10 drops sulphuric acid, $\frac{1}{2}$ ounce tincture of blood-root; 1 ounce of syrup of tolu. Add these to the sugar, and mix the whole mass as confectioners do for lozenges, and cut into lozenges of the ordinary size. Use from six to twelve of these in a day. These wafers are equal to any made, and are generally sold at very high prices.

Teethache.

One ounce each of camphor, sulphuric ether, ammonia, laudanum, tincture of cayenne, and one drachm of oil of cloves, mixed well together. Wet a small piece of cotton with the mixture, and apply to the diseased tooth; the pain will cease immediately. Put up in small bottles and retail at twenty-five cents. This is very saleable and a large profit in it.

English Eau de Cologne.

To a pint and a half of spirits of wine, add 2 ounces of spirits of rosemary, 1 drachm of essence of bergamot; $\frac{1}{2}$ drachm of essence of lemons; 1 drachm of neroly; 1 drachm of essence of ambergris; filter well, let it stand six to seven days, occasionally agitating it. Bottle in long-necked bottles with pretty label, and cork well. Sells at one dollar per bottle.

Best Lavender Water.

Half a pint of rectified spirits of wine, 8 drachms of essential oil of lavender, 15 drops essence of bergamot, two grains of musk; mix the whole together in a marble mortar, gradually adding two ounces of soft water, and carefully stirring the whole. Let it stand closely covered for three or four hours, then filter through blotting paper, and it will be ready for use.

THE DANCER'S GUIDE

AND

BALL-ROOM COMPANION.

It is in the ball-room that society is on its very best behavior. Everything there is regulated according to the strict code of good breeding, and as any departure from this code becomes a grave offence, it is indispensable that the etiquette of the ball-room should be thoroughly mastered.

This etiquette has a wide scope, and embraces everything relating to giving, attending, and returning balls. It dictates the forms of invitation and the terms in which they are to be accepted; the appointments of the ball-room; the toilets proper to it; the demeanor of those assembled, and the manner in which the implied amusement, that of dancing, shall be conducted.

Each of these topics, and others arising out of them, will be found treated under different headings.

Arrangements for a Ball.

Balls are of two kinds—public and private.

Those called public take various forms. There is the charity ball, military ball, county ball, race ball, hunt ball, subscription ball, and what may be termed the ordinary or simply public ball. These are generally given in public assembly rooms, and the admission is by ticket. More or less care is always taken to secure the selectness of these assemblies. Sometimes lady-patronesses are appointed, from whom it is necessary to secure vouchers for tickets; sometimes a committee is thought sufficient, or tickets are obtained of gentlemen appointed as stewards, and who subsequently act as masters of the ceremonies in the ball-room, where, from their supposed knowledge of the company, they arrange introductions, and so forth.

The etiquette of public balls is almost identical with that of private

assemblies of the same kind, and it will be sufficient to observe here, that those attending them should, if possible, form their own parties beforehand. Ladies, especially, will find the comfort and advantage of this.

The rule as to giving private balls is this: that ball-goers should make one return during the season.

In giving this, you may imitate the vulgar among the higher classes, and have a "crush," as it is called; but it is in far better taste to restrict the number of invitations, so that all the guests may be fairly accommodated. The invitations should, however, be slightly in excess of the number counted on, as it is rare indeed that every one accepts. One-third more than the room will hold may generally be asked with safety. It is desirable to secure an attendance of an equal number of dancers of both sexes; but experience shows that to do this it is necessary to invite more gentlemen than ladies.

It is the lady of the house who gives a ball. The invitations should be in her name, and the replies addressed to her.

The invitations should be sent out three weeks before the time; but a fortnight is sufficient: a less time is not *de rigueur*.

Printed forms of invitation may be obtained at every stationery, but it is better that they should be written. In that case, use small note paper, white, and of the very best quality: let the envelopes be also thick and good.

This form of invitation may be used

MONDAY, Jan. 1st.

"Mrs. — requests the pleasure of Mr. —'s company at an Evening Party, on Monday, Jan. 21st.

"An answer will oblige.

"Dancing."

To this an answer should be returned within a day or two, and it may assume this form:

WEDNESDAY, Jan. 8d.

Mr. — has much pleasure in accepting Mrs. —'s polite invitation for Monday evening, the 21st inst."

Short or verbal invitations should never be given, even among relations and intimate friends: it is discourteous, as implying that they are of no importance, and is excessively vulgar.

It may be mentioned here that married ladies are usually attended by their husbands; but the rule is not necessarily observed. Unmarried ladies should be accompanied by their mothers, or may be under the care of a chaperon, a married sister, or an elderly lady friend.

As to the ball-room: When there is a choice of rooms, one which is

light, lofty, and well ventilated, should be selected, if its size and proportions adapt it for dancing purposes. A square room is better than one which is long and narrow; but a medium between these extremes is best; above all, a ball-room should be well lighted, and have a gay or exhilarating aspect, the paper on the wall, etc., be light, the window-curtains of a like description, and flowers and shrubs may often be introduced with advantage.

A good floor is essential to the enjoyment of dancing; when the carpet is taken up, care should be used that no roughness of surface is presented. In the houses of the aristocracy, hours are often spent in polishing a floor with beeswax and a brush when a ball is to be given. A crumb cloth, or linen diaper, thoroughly well stretched over a carpet, is the next best thing to a polished floor.

The question of music is important. If it is a large ball, four musicians may be engaged—piano, cornet, violin, and violoncello. The cornet is often dispensed with in small assemblies, the violin and piano being sufficient. When the piano alone is used, however limited the number of guests, the hostess should secure the attendance of a professional pianist, because the guests ought not to be left to the mercy of those who happen to be present and can be prevailed on to play, while it often happens that those who oblige out of courtesy would prefer taking part in the dance.

The place occupied by the orchestra is understood to be the top of the room, but it is not always convenient to adhere strictly to this rule in a private room, but it is generally the end farthest from the door. The point should be ascertained by the dancers, as in quadrilles, the top couples lead off, and uncertainty leads to confusion.

Refreshments must of course be provided for the guests during the evening; and, as nothing should be handed round in the ball-room, a refreshment-room is absolutely necessary.

The refreshment-room should, if possible, be on the same floor as the ball-room, because it is not only inconvenient, but dangerous, for ladies heated by the dance to encounter the draught of staircases, while it is most destructive to their dresses.

Provide in the refreshment-room lemonade, tea and coffee, ices, biscuits, wafers, cake, and cracker-bonbons.

Supper should be laid in a separate room. What it should comprise, must depend entirely on the taste and resources of those who give the ball. To order it in from a good confectioner is the simplest plan, but is apt to prove somewhat expensive. If provided at home, let it be done on a liberal, but not vulgarly profuse, scale. Substantial fare, such as fowls, ham, tongue, turkey, etc., are absolutely necessary.

Jellies, blanc-mange, trifle, tipsey-cake, etc., may be added at discretion.

Nothing upon the table should require carving: the fowls, pheasants, turkeys, and other birds should be cut up beforehand, and held together by ribbons, which only require severing.

Whatever can be iced should be served in that way.

The supper-room is opened about midnight, and is not closed till the end of the ball.

A cloak-room for the ladies must be provided, and one or two maids to receive shawls or cloaks, which they will place so that they may be easy of access, and to render any assistance in the way of arranging hair or dress, repairing a torn dress, or any office of that kind. In this room there should be several looking-glasses, with a supply of hair pins, needles and thread, pins, and similar trifles.

A hat-room for gentlemen must not be forgotten; and it is best to provide tickets, numbered in duplicate, both for articles belonging to ladies and gentlemen left in charge of the attendants. It is easy to have ready tickets numbered from one upwards, two of each number; one of these is pinned on to the coat or cloak as it is handed in, and the other given to the owner. By this means the property of each guest is identified, and confusion at the time of departure is prevented.

Ladies' Ball-room Toilets.

Fashion is so capricious and so imperative in the matter of dress, that it is difficult to give advice or instruction of permanent value upon this subject.

Still there are laws by which even Fashion is regulated and controlled. There are certain principles in dress approved by good taste and common sense, which cannot be outraged with impunity.

A lady, when dressing for a ball, has first to consider the delicate question of age; and next, that of her position, whether married or single.

As everything about a ball-room should be light, gay, and the reverse of depressing, it is permitted to elderly ladies, who do not dance, to assume a lighter and more effective style of dress than would be proper at the dinner-table, concert, or opera. Rich brocades, if not sombre in hue, and a somewhat profuse display of good jewelry, are permissible.

The toilet of the married and unmarried lady, however youthful the former, should be distinctly marked. Silk dresses are, as a rule, objectionable for those who dance; but the married lady may appear in a *soirée* of a light tint, or even in a white silk, if properly trimmed with

tulle and flowers. Flowers or small feathers for the head. Jewelry should be very sparingly displayed; it is out of place, and whatever is so is in bad taste.

Young unmarried ladies should wear dresses of light materials—the lighter the better. Tarlatan, gauze, tulle, areophane, net, the finest muslin, lace and all similar fabrics, are available; such dresses should be worn over a silk slip.

There is no restriction as to colors, except that they should be chosen with reference to the wearer. Thus a blonde appears to most advantage in delicate hues, such as light blue and pink, mauve, white and so forth; arsenic green should be avoided as injurious to health. The brunette should, on the contrary, select rich and brilliant colors.

Flowers are the proper ornaments for the head and dress. The French select them with reference to the season; but this is not insisted on in England, and summer flowers may be worn at Christmas.

Jewelry should be very sparingly used; a single bracelet is quite sufficient for those who dance.

Ladies in deep mourning should not dance, even if they permit themselves to attend a ball. Should they do so, black and scarlet or violet is the proper wear. Where the mourning is sufficiently slight for dancing to be seemly, white, with mauve, violet or black trimming, flounces, etc., is proper.

White gloves befit the ball-room: in mourning they may be sewn with black. They should be faultless as to fit, and never be removed from the hands in the ball-room. It is well for those who dance to be provided with a second pair to replace the others when soiled, or in case they should split, or the buttons should come off—accidents small in themselves, but sources of great discomfort.

As in the promenade, so in the ball-room, boots have greatly superseded the use of shoes; these are of kid, satin, or silk, either white or matching the dress in color.

All the accessories of the toilet—gloves, shoes, flowers, fans, and the *sortie du bal*, or, as it is commonly called, opera-cloak—should be fresh and new. Inattention in this matter spoils the effect of the most impressive toilet.

Gentlemen's Dress.

The attire in which alone a gentleman can present himself in a ball-room is so rigorously defined, and admits of so little variety, that it can be described in a few words.

He must wear a black dress-coat, black trousers, and a black waist-coat; a white necktie, white kid gloves, and patent leather boots.

This is imperative. The ball-suit should be of the very best cloth, new and glossy, and of the latest style as to cut. The waistcoat may be low, so as to disclose an ample shirt-front, fine and delicately plaited; it is better not embroidered, but small gold studs may be used with effect. White waistcoats have not "come in," as they were expected to do. The necktie should be of a washing texture, not silk, and not set off with embroidery. Gloves *white*: not straw color or lavender.

Excess of jewelry is to be avoided: simple studs, gold *solitaire* sleeve-links, may be used, and a watchchain, massive, and with the usual charms and appendages.

Perfumes should be avoided as effeminate; if used at all, for the handkerchief, they should be of the best and most delicate character, or they may give offence, as persons often entertain strong aversions to particular scents, as patchouli, eau-de-cologne, etc.

Etiquette of the Ball-Room.

At balls of a public character the "party," of whatever number, may consist, enters the room unobtrusively, the gentlemen conducting the ladies to convenient seats.

In a private ball, the lady of the house will linger near the door by which her guests enter (at least until supper time, or till all have arrived), in order to receive them with a smile, an inclination of the body, a passing remark, or a grasp of the hand, according to degrees of intimacy.

The master of the house and the sons should not be far distant, so as to be able to introduce to the lady any of his or their friends on their arrival. It is not necessary that the daughters should assist in the ceremony of reception.

Guests are announced by name at a private ball. As they reach the door, the servant calls out "Mr. and Mrs.——;" "Mr. Adolphus——;" "the Misses——."

On entering the ball-room they at once proceed to pay their respects to the lady of the house, and may then acknowledge the presence of such friends as they find around them.

At public balls a programme of dancing is given to the guests on their arrival; and this example should be followed in anything more than a mere "carpet-dance."

The dances should, in any case, be arranged beforehand, and it is convenient and inexpensive to have them printed on a card like one of these pages, with dances on one side, and spaces for engagements on the opposite one. These shut together, and prevent pencil marks be-

ing rubbed off. A pencil should be attached by a ribbon; but the gentlemen should make a menu always to provide themselves with a small gold or silver pencil-case when going to a ball, so that they may be prepared to write down engagements. A pretty idea has been sometimes carried out at balls—it is that of having the order of dancing printed on small white paper fans—large enough for practical use—one being given to every lady on her arrival. The notion is charming, and the expense not great.

From eighteen to twenty-one dances is a convenient number to arrange for; supper causes a convenient break after, say, the twelfth dance, and if, at the end of the ball-list, there is still a desire to prolong the ball, one or two extra dances are easily improvised.

A ball should commence with a quadrille, followed by a waltz. Quadrilles and waltzes, including galops, indeed form the chief features of the modern ball. A polka, a schottische, a polka mazourka, or even a varsoviana, may be thrown in as an occasional relief, just as a country-dance is often thrown in as a finale; but these dances are only tolerated.

As a guide, we append a copy of a *programme du bal* as used at Queen Victoria's balls, given at Buckingham Palace:

Programme.	Engagements.
1 QUADRILLE.....	1
2 WALTZ.....	2
3 QUADRILLE.....	3
4 WALTZ.....	4
5 LANCERS.....	5
6 GALOP.....	6
7 QUADRILLE.....	7
8 WALTZ.....	8
9 QUADRILLE.....	9
10 WALTZ.....	10
11 QUADRILLE.....	11
12 WALTZ.....	12
13 LANCERS.....	13
14 GALOP.....	14
15 QUADRILLE.....	15
16 WALTZ.....	16
17 QUADRILLE.....	17
18 WALTZ.....	18
19 LANCERS.....	19
20 GALOP.....	20

Formerly at public balls a Master of Ceremonies was considered indispensable; but this custom is going out, and his duties are performed by the stewards, who are often distinguished by a tiny rosette, or arrangement of a single flower and a ribbon in the button-hole. These

superintend the dances, and gentlemen desiring to dance with ladies apply to them for introductions.

In private balls introductions are effected through the lady of the house, or other members of the family. Where there are daughters, they fitly exert themselves in arranging sets, giving introductions, and so forth—never dancing themselves until all the other ladies present have partners.

No gentleman should ask a lady to dance with him until he has received an introduction to her. This may be given through members of the family giving the ball, or the lady's chaperon, or one intimate friend may ask permission to introduce another.

The usual form of asking a lady to dance is, "May I have the pleasure of dancing this quadrille with you?" Where there is great intimacy, "Will you dance?" may suffice. To accept is easy enough—"Thank you," is sufficient; to decline with delicacy, and without giving offence, is more difficult—"Thank you, I am engaged," suffices when that expresses the fact—when it does not, and a lady would rather not dance with the gentleman applying to her, she must beg to be excused, as politely as possible, and it is in better taste for her not to dance at all in that set.

The slightest excuse should suffice, as it is ungentlemanly to force or press a lady to dance.

Ladies should take special care not to accept two partners for the same dance; nor should a gentleman ask a lady to dance with him more than twice during the same evening; if he is intimate with a lady, he may dance with her three, or even four, times. Do not forget to ask the daughters of the house.

When a lady has accepted, the gentleman offers her his right arm, and, if it be for quadrilles, proceeds as directed under the head "Quadrilles—First Set."

A slight knowledge of the figure is sufficient to enable a gentleman to move through a quadrille, if he is easy and unembarrassed, and his manners are courteous; but to ask a lady to join you in a waltz, or other round dance, in which you are not thoroughly proficient, is an unpardonable offence. It is not in good taste for gentlemen who do not dance to accept invitations to balls; but it is only the vulgar persons who, with a knowledge of dancing, hangs about the doors and declines to join in the amusement.

It is not necessary to bow to the lady at the end of a quadrille—in fact, anything like formality is now discountenanced; it is enough that you again offer her your right arm, and walk half round the room with her. You should inquire if she will take refreshments, and if she re-

plies in the affirmative, you will conduct her to the room devoted to that purpose—where it is good taste on the part of the lady not to detain her cavalier too long, as he will be anxious to attend to his next engagement, and cannot return to the ball-room until she is pleased to be escorted thither, that he may resign her to her chaperon or friends, or to the partner who claims her promise for the next dance.

A lady should not accept refreshments from a stranger who dances with her at a public ball.

The gentleman who dances with a lady in the last dance before supper, conducts that lady to the supper-room, attends on her while there, and escorts her back.

At a private ball, the lady of the house may ask a gentleman, who is not dancing, to take a lady down to supper, and he is bound to comply, and to treat her with the utmost delicacy and attention.

In either case a gentleman will not sup with the ladies, but stand by and attend to them, permitting himself a glass of wine with them; but taking a subsequent opportunity to secure his own refreshment.

It is vulgar either to eat or drink to excess at a ball-supper.

One or two hints on Conduct may be here grouped together. It is not well to dance every dance, as the exercise is unpleasantly heating and fatiguing. Never forget an engagement—it is an offence that does not admit of excuse, except when a lady commits it; and then a gentleman is bound to take her word without a murmur. It is not the mode for married persons to dance together. Engaged persons should not dance together too often; it is in bad taste. Gentlemen should endeavor to entertain the ladies who dance with them with a little conversation, or something more novel than the weather and the heat of the room; and in round dances they should be particularly careful to guard them from collisions, and to see that their dresses are not torn.

Assemblies of this kind should be left quietly. If the party is small, it is permissible to bow to the hostess; but at a large ball this is not necessary, unless indeed you meet her on your way from the room. The great thing is to avoid making your departure felt as a suggestion for breaking up the party; as you have no right to hint by your movements that you consider the entertainment has been kept up long enough.

Finally, let no gentleman presume on a ball-room introduction. It is given with a view to one dance only, and will certainly not warrant a gentleman in going further than asking a lady to dance a second time. Out of the ball-room such an introduction has no force whatever. If those who have danced together meet next day in the street, or the park, the gentleman must not venture to bow, unless the lady chooses.

to favor him with some mark of her recognition; if he does, he must not expect any acknowledgment of his salutation.

With these introductory instructions, we will now proceed to describe the dances now in vogue, according to the best and most valuable authorities.

After a private ball it is etiquette to call at the house on the following day, but it is sufficient to leave a card.

Ball-room Dances.

The Quadrille, though generally considered the slowest of dances, is, perhaps, about the pleasantest and most sociable ever contrived; and, despite the contempt with which many violent advocates of the *doux-temps* and *galop* are inclined to regard it, we still continue to look upon the old-fashioned "first set" as the great institution of the ball-room. It is pleasant in many ways, for it allows scope for those whose dancing capabilities are not of the highest, and affords a grateful rest for those who have just heated themselves with the rapid whirl of a round dance. It has also the advantage of being suitable for even the oldest and the most demure visitor in the room, as well as the youngest and most lively, and from the intervals occurring during the figure, opportunity is given for agreeable conversation with your partner.

Three sets of quadrilles hold possession of the ball-room. These are known as the First Set, the Lanciers, and the Caledonians. They vary considerably, but the term quadrille is applicable to each.

Before describing the figures of these dances, there are one or two rules which we should wish to mention—their observance tending greatly toward the proper achievement of the quadrille.

A general misunderstanding seems to exist as to the position of the "top," or principal couple in the quadrille, to which we have already referred. The best rule to observe is this: Taking a room lengthwise the "top couple" should always have the fire-place on their right, and the top couple of the sides are those on the right of the top couple of the set. If this simple rule be rigidly adhered to, much confusion may be avoided.

The quadrilles of the present day are so simple, and have really so little absolute dancing in them, that no gentleman should think of asking a lady to dance them with him unless he is perfectly conversant with the figure, as if he is ignorant on this point he not only spoils the pleasure of his partner, but frequently that of his *vis-à-vis*. If he has any misgivings as to his proficiency, it would be better for him to take a place at the sides, so as to have the advantage of seeing the figures

performed first by the top and bottom couples. As the quadrille is now generally "walked" through in a manner almost verging on listlessness, and any attempt at "doing your steps" rigidly tabooed, it is of the utmost importance that a perfect knowledge of the figure should be acquired, and this, with a correct ear for time and tune, will enable anybody to dance the quadrille with satisfaction.

When the gentleman has engaged his partner, he should at once try to secure a *vis-à-vis*. This should be done promptly, as the "sets" are frequently so soon made up that he may find himself standing in an incomplete set, and have the mortification of having to lead his partner back to her seat again. A gentleman cannot be too careful on this point, since having once engaged a lady for a particular dance he is bound in all honor and politeness to dance it with her.

Having secured his *vis-à-vis*, he should at once lead the lady to the post of honor—namely the top of the quadrille—placing her always on his right hand. Should the lady have her cloak, he should offer to assist her to remove it, and at once place it near at hand, in order that it may be recovered immediately at the conclusion of the dance.

It would be well to remember that the music for the quadrille is divided into eight bars for each section of the figure—thus two steps should be taken to each bar, and every movement consists of eight or of four steps.

With these few preliminary observations, we will commence our description of the figures of the oldest and most frequently danced quadrilles.

Quadrilles.

First Set.

First Figure — *Le Pantalón*. The top and bottom couples cross to each other's places in eight steps (four bars), returning immediately to places, completing the movement of eight bars. This is called the *Chaine Anglaise* (i. e., opposite couples right and left), and in performing it the gentleman should bear in mind always to keep to the right of the *vis-à-vis* lady in crossing.

Formal "setting" to partners is gone out; but you may turn your partners (second eight bars). Here follows "ladies chain" (eight bars more). Each gentleman takes his partner by the hand and crosses to opposite couple's place (four bars); this is called in ball-room parlance "half promenade." Couples then recross right and left to their places without giving hands (another four bars), which completes the figure.

The latter eight bars of this figure are frequently now danced with the *galop* step.

The side couples repeat as above.

When there are more than two couples, either at the top or side, it is customary—observing our rule with regard to “top couple”—to alternate the arrangement in order to give variety to the dance. Thus the lady who is at the top of the quadrille in her own set finds her *vis-à-vis* in the adjoining set occupying that position.

Second Figure—L'Élé.—This figure is generally danced now in the manner known as *Double L'Élé*. Top and bottom couples advance and retire (four bars), then changing places with their *vis-à-vis* (making eight bars); but omitting to cross over as in the *chaîne Anglaise*. Again advance and retire (four bars), back to places, set to partners, and turn partners. This completes the figure.

The side couples repeat.

There are some people who still adhere to the old way of dancing this figure, so to prevent any confusion it would be well to have an understanding with your *vis-à-vis* on the subject before commencing. It is danced as follows:

All the top ladies and their *vis-à-vis* gentlemen advance four steps and retire, then repeat the movement, making the first eight bars. Top ladies and *vis-à-vis* gentlemen change places: advance four steps and retire: re-cross to partners, who set to them as they advance. Turn partners. This completes the first part of the figure, which is finished by the second ladies and top *vis-à-vis* gentlemen going through the same evolutions.

The sides repeat.

Third Figure—La Poule.—Top lady and *vis-à-vis* gentleman change places; return immediately, giving the left hand eight bars and retaining the grasp their own partners falling in on each side, and forming a line, each with their faces different ways. In this manner, all four *balloons quatre en ligne* (set four in a line, half promenade with partner to opposite place; top lady and *vis-à-vis* gentleman advance and retire four steps (second eight bars). Both couples advance together and retire, then cross right and left to places third eight bars; Second lady and *vis-à-vis* gentleman go through the figure.

Side couples repeat.

Fourth Figure—La Pastorale.—Top gentleman takes his partner by left hand: they advance and retreat: advance again, leaving the lady with *vis-à-vis* gentleman, and retiring to his own place. *Vis-à-vis* gentleman now advances four steps and retreats the same, holding each lady by the left hand; again advancing, he leaves the two ladies with

the top gentleman, who once more advances. They then all join hands in a circle, go half round, half promenade to opposite places, returning right and left to their own.

Second couples and sides repeat.

The above is the figure mostly in vogue, but occasionally *La Trémie* is substituted, so we venture to indicate the figure as follows:

The top couple join hands, advance and retreat four steps. They again advance, and top lady is then left with *vis-à-vis* gentleman, her partner retiring to his own place (first eight bars). Both ladies cross to opposite sides: gentleman advances to meet his partner, whilst the *vis-à-vis* lady returns to hers (second eight bars). Set to partners, and turn partners to places.

Second couples and sides repeat.

Fifth Figure—La Finale.—This figure is usually commenced with the *grand rond* (great round,—i. e., the whole quadrille—tops, bottoms, and sides—join hands, and advance and retreat four steps. The old plan of the whole quadrille taking one turn round the figure in *galop* steps is rather gone by, though even now it is occasionally so danced in some circles.) Each gentleman then takes his lady as if for a *galop*; advance and retreat four steps, then cross to opposite places. Advance and retreat as before, and return to own places: ladies chain, concluding with the *grand rond*.

Side couples repeat.

Occasionally *L'Été* is introduced, the *grand rond* being introduced between each division of the figure. We, however, give the above, as being not only the most popular, but by far the prettiest and most spirited figure for *La Finale*.

Double Quadrille.

There is a variation of the First Set, known as Cou'on's Double Quadrille, which is sometimes danced to secure an agreeable variety during a ball. It requires the ordinary quadrille music, but only half that usually played to each figure.

1. *Le Pantalon.*—The peculiarity is, that all the couples, sides as well as top and bottom, start at once. Double *chaine Anglaise*: sides outside first and second couples. All couples set and turn. Ladies' hands across, first right hand and then left, and back to places. Half promenade. First and second couples, *chaine Anglaise*: third and fourth, *grande chaine* round them to places.

2. *L'Été.*—Common single *L'Été*, with this difference, that first lady and first side lady commence at the same time to perform the figure

with their gentleman *vis-à-vis*. Lady of second couple and second side repeat, with gentleman opposite.

3. *La Poule*.—Similar arrangement to that in last figure; the two couples setting in cross lines.

4. *La Pastorale*.—The top couple dance with the right side couple, the bottom, with the left. The sides repeat, with top and bottom couples in like manner.

5. *Finale*.—Galopade round, top and bottom couple continuing it to centre of figure and back, then sides advance to centre and back, and, as they retreat, top and bottom couples galopade into each other's places. Side couples do the same. Then repeat figure until all have regained their own places. Double *chaine des dames*, and galopade round. Figure repeated, sides commencing; the galop concluding.

The Lanciers.

Undoubtedly the most popular quadrille after the First Set is the Lanciers—indeed, we are almost inclined to fancy that it is the most popular of any quadrilles.

The Lanciers are more intricate and complicated than the First Set, hence it behooves those who essay to perform them to be especially careful to be quite perfect in the figure—bearing in mind that a single mistake will frequently spoil the entire quadrille. But once having thoroughly mastered the figure, the dancer will never forget it for we know of no tunes which so completely suggest the figure as the old-fashioned music of the Lanciers, which we are glad to see keeps its place in the ball programme, despite several attempts to introduce a variety of questionable compositions under the guise of *New Lanciers*.

First Figure.—Top lady and *vis-à-vis* gentleman advance and retire; advance again; join hands, and turn and retire to own places (first eight bars). Top couple join hands, and cross to opposite side, opposite couple crossing outside them. The same reversed and retire to places (second eight bars). All set to corners, each gentleman turning his neighbor's partner back to her place (third eight bars).

Second couple repeat the above, followed by the sides.

Second Figure.—Top gentleman takes his partner by the left hand; advance and retire; advance again, leaving her in the centre of the quadrille, and retire to his place (first eight bars). *Chaises croisées*, and turn to places (second eight bars). Side couples join, top and bottom couples making a line of four on each side; advance and retire four steps; advance again, each gentleman turning partner to place.

Second couples and sides repeat.

Third Figure.—The four ladies advance to the centre, wait for the music, and make a slow, profound courtesy to each other* (first eight bars). Ladies all give their right hand across to each other, go half round, then giving left hands, return round to places (second eight bars). During this, each gentleman follows his partner round the outside of the circle. This figure is repeated four times; at the second and last times the gentlemen all advance, bow to one another, and then bow to their partners, who immediately fall in and go through the evolution as described above, which is known as the *moulinet* (turnstile).

The following is the old way of dancing the third figure, which is occasionally used even now. Top lady advances four steps, meeting *vis-à-vis* gentleman. They stop for a bar or two and make a profound bow, as above (first eight bars). The four ladies then do the *moulinet* and back to places (second eight bars). Second couples and sides repeat, the *mesme* being performed after each.

Fourth Figure.—Top gentleman leads his lady by the left hand to the couple on their right, to whom they bow, crossing over immediately to the left couple and do the same. At the same time, the second gentleman takes his lady in a similar manner to the couple on his right, and crosses over to the opposite couple (first eight bars). All the couples then *chasses croises* right and left. Turn partners to places (second eight bars). Top and bottom couples cross right and left, and back to places (third eight bars). This figure is repeated three times more, the second, third, and fourth couples having the privilege of commencing it in their order.

Fifth Figure.—This figure commences with the music, only one preparatory chord being sounded, so each gentleman should stand with his right hand in that of his partner ready to start. It begins with the *grande chaîne*—that is, each gentleman gives his right hand to his partner, presenting his left to the next lady, and so on alternately right round till all have once more reached their places (sixteen bars). Top couple form as if for a galop, taking one turn round, returning to their places with their backs to their *vis-à-vis*. Third, fourth, and second couple fall in behind them in the order indicated (third eight bars). All *chassent croises*. Top lady leads off to the right and her partner to the left—each respectively followed by all the couples—till they reach the bottom of the quadrille, where they join hands and promenade back to places. They then fall back into a line on each side, four gentlemen and four ladies facing one another (fourth eight bars). Each line then

* This courtesy frequently occupies a bar or two, and care should be taken to follow the music performed perfectly in time, otherwise the effect of this figure is spoiled.

advances and retreats at the same time. Turn partners to places (fifth right bars), and finish with the *grands chains*. Second couple and sides repeat.

The Caledonians.

This quadrille, though formerly very fashionable, has of late fallen into disfavor, and is seldom met with at private balls now-a-days. Wishing, however, to make our manual as comprehensive as possible, we venture to append a sketch of the figures.

First Figure.—First couples and their *vis-à-vis* hands across and back again. Set to partners and turn partners. Ladies chain. Half promenade to opposite places, and half right and left back again. Side couples repeat.

Second Figure.—First gentleman advances and retires twice. Set to corners and turn. Each lady then passes to her neighbor's place, the lady passing to the right and the gentlemen to the left. All then promenade round with fresh partners. The other gentlemen repeat as above till each lady is brought back to her original partner, in her own place.

Third Figure.—First lady and opposite gentleman advance and retreat; advance again and turn with both hands to places. Top couple lead between second couple, with hands joined and back again, allowing the second couple to pass inside them. Set to corners and turn. All join hands, advance and retreat; turn partners to places.

Second couples and sides repeat.

Fourth Figure.—First lady and *vis-à-vis* gentleman advance four steps and stop; second and first lady do the same. Each gentleman turns partner to place. All the ladies then move to the right and the gentlemen to the left, to their neighbor's places—four steps. Another four steps and they meet their original partners. Promenade and turn to places.

Second couples and sides repeat.

Fifth Figure.—Top couple promenade round. Four ladies advance to centre, courtesy, and retire. Gentlemen advance and retire in a similar manner. Set and turn partners. Grand chain half round, promenade to places, and turn partners. All *chaacés croisés* and retire to places. Second couple and sides repeat, and the whole is concluded with grand promenade.

The Prince Imperial.

This is a new form of quadrille, of Parisian origin. It is affected at dancing academies; but has failed to secure a place in the ball-room. The figures are complicated; but not inelegant. As the dance is so rarely given, it would be superfluous to describe them.

The Valse A Trois Temps.

This is the "old valse," as it is called, that which is always implied when "the valse" is spoken of, and we place it first on our list; as, after being thrust aside by novelties, it is fast recovering its place as first favorite, and is already extensively adopted in preference to its faster and more modern rival, the *Deux Temps*. The *Trois Temps* is much more graceful, and requires more skillful dancing.

In this valse the time is three-quarter: in each bar there are three steps to three beats of the time. The gentleman takes his partner round the waist in the same manner as for the polka and all other round dances.

(First beat.) Pass your left foot backwards in the direction of the left. (Second beat.) Pass your right foot past your left in the same direction, care being taken to keep the right foot in the rear of the left (third beat), and then bring the left up behind the right completing one BAR. (First beat.) Pass right foot forwards towards the right. (Second beat.) Pass left foot forward still towards the right (third beat), and bring right foot up to right, turning at the same time on both feet and completing the turn TWO BARS. Always conclude with the right foot in front, in order to be ready to commence with the left. The above description is intended for the gentlemen, as they invariably commence on the left foot: for a lady, if "right" is substituted for "left," in the foregoing it will be found to be equally applicable. The usual progression of all vales is from the gentleman's left to right; but a good dancer should be able to valse equally well in the reverse direction, as it affords an agreeable change for his partner, and gives a pleasing variety to the dance.

Valse a Deux Temps.

This valse has certainly held its position as the autocrat of the ball-room for many years past, and there are few vales more graceful than this when it is really well danced. Unfortunately, there are few dances which have amongst their pledged admirers such a vast assemblage of bad dancers as the *Valse a Deux Temps*. Its rapid *temps* induce many to rush into it without having sufficiently mastered its mysteries; and we have often seen rash youths dragging their partners round in a wild scramble, with a total disregard of time and step. Probably this circumstance has contributed not a little to the decrease in popularity of this once all-powerful dance. It must be borne in mind that in this valse there are but two steps in the bar of three notes.

(First beat.) Slide in the direction of the left with the left foot.

(Second and third beats.) *Chassez* to the left with the right foot, remembering not to turn—FIRST BAR. (First beat.) Pass right foot to the rear whilst turning half round. (Second and third beats.) Pass left foot behind the right foot, *chassez* forwards, completing the turn—SECOND BAR.

The great principle to be observed in all valse is to dance them smoothly and evenly with the sliding step, *glissade*. All jumping or hopping should be at once discarded as eminently ungraceful. We hear of a new valse which, it is said, will shortly be the rage, but as yet it has scarcely obtained sufficient standing for us to do more than cursorily notice it. The time is somewhat slower than the common valse. The following is the step: Place the left foot down, making two *glissades* with the right—FIRST BAR. Repeat the above, falling on the right foot, and making two *glissades* with the left—SECOND BAR.

The Varsoviana.

This dance is seldom danced now, though it formerly had a sort of ephemeral popularity. We always considered it as rather a boisterous sort of performance, and more suitable for the casino than the private ball room. The following, however, will convey a distinct idea of the step:

First Part—Pass the left foot towards the left, followed by the right foot in the rear, twice (first bar). Repeat (second bar). During the turn execute one polka-step (third bar) and bring your right foot to the front, and wait one bar (fourth bar). Begin as above with right foot, consequently reversing the order of feet throughout the step.

Second Part—Commence with left foot, one polka-step to the left, turning partner first bar. Right foot to the front and wait a bar (second bar). Polka-step, right foot towards the right, and turn partner (third bar). Left foot to front, wait one bar (fourth bar).

Third Part—Three polka-steps, commencing with left foot towards the left (three bars). Right foot to the front and wait one bar (fourth bar). Repeat, beginning with right foot (eight bars)—making, in all, sixteen bars, into which the music for this dance is always divided.

The Polka.

The Polka has had its day. The aristocracy have quite discarded it; it is just retained in the ball-rooms, but should not be given more than once during an evening.

Next directions will convey the manner of dancing the polka as now

practised ; but no one should attempt it without previous instruction, as everything depends on the grace with which it is executed.

Those who have learned the dance will pardon our pointing out one or two vulgarisms which it is easy to fall into. A hopping or jumping movement is singularly ungraceful—so is the habit many have of kicking out their heels to the endangerment of the shins of other dancers. The feet should scarcely be lifted from the ground—the dancers sliding rather than hopping—and the steps should be taken in the smallest compass, and in the very neatest manner. Again, the elbows should not be stuck out, nor the hands extended at arms' length, or placed upon the hip.

After going through several mutations the polka has come to be danced with a circular movement only—in that respect resembling the waltz. This is the manner of it, supposing a gentleman to be the dancer :—

You will clasp your partner lightly round the waist with your right hand, and take her right hand in you left, holding it down by your side, without stiffness or restraint. The lady places her left hand on your shoulder, so that you may partially support her.

Remember that the polka is danced in three-fourth time, and that there are four beats to each bar. Three steps are performed on the first three beats ; the fourth is a rest.

Observing this, proceed thus :—*First beat* : Advance your left foot, at the same time rising on the toe of the right with a springing motion. *Second beat* : Bring right foot forward, so that the inner hollow of it touches the heel of left foot, and, as it touches, raise left foot. *Third beat* : Slide left foot forward and balance the body on it, while the right foot is slightly raised, with the knee bent, ready to start with the right foot after next beat. *Fourth beat* : Rest on left foot.

With the next bar, start off with the right foot, and repeat the step, then with the left, alternating the feet at each bar. Bear in mind all the while that you are to revolve in a circle, and to accomplish this it is necessary to half-turn in each bar, so that two bars, one commencing with the right foot and one with the left, will carry you round.

The lady reverses the order of the feet.

Relief from the fatigue of perpetual spinning round must be sought, not in promenading or executing the steps in straight lines—these methods are exploded, and the correct thing is to reverse the direction in which you have been revolving. Thus, if you start from right to left, in the usual manner, change the step and revolve from left to right. This is difficult, but may be achieved with practice.

The Schottische.

This is, if possible, danced less than the Polka in the upper circles, and, like the Polka, it has long been shorn of its most characteristic features. It used to be the mode to take four steps to the left and back again, in a straight line, the consequence being that different couples came into violent collision: this is now exploded. So is the hopping movement of which the second part of the step consisted, and which, if badly executed, was so ungraceful.

The Schottische is danced in two-four time, the first and third beat in each bar being slightly marked. The slower the time is played, in moderation, the more pleasing the effect.

The gentleman takes the lady's waist and hand, as in the Polka, and starts off with the design of moving in circles; he slides forward the left foot, and as it stops, brings the right up to it smartly; slides the left forward again, and gives a spring on it, while he raises the right foot, and points it ready to start off with that, and repeat these movements. They may be continued without variation, the dancers revolving as in a valse, if it is agreeable to the lady; but she may prefer that it should be continued as formerly danced. Then, when the first step had been performed eight times—that is, four starting with the left foot and four with the right, alternately—the second part of the figure commences. This consists of four double hops. Take two on the left foot, half turning at the same time, then two on the right completing the round. Repeat this; resume the first step for two bars; and so on throughout. But the *Valse à Deux Temps* step is now generally substituted for the hop, and, indeed, when a Schottische is played, good dancers often use that step throughout.

Cellarius or Mazourka Valse.

This graceful dance is sometimes, though rarely, introduced as a feature in the *programme du bal*: we therefore give a description of the step, premising that it is not a dance to be learnt from a book, and that what we here set down is only intended to refresh the memory of those who have learnt it, but who, from its being so seldom danced, are likely to forget some one or more of the movements of which it is composed.

The time is that of the Valse à Trois Temps but the more slowly the dance is played the more graceful is the result.

The gentleman having half-encircled lady's waist with right hand, takes her right hand in his left, slides forward with left foot, and hops twice on it: then slides with right foot and hops twice on that. Repeat

this for sixteen bars, letting the movement be circular, as in the valse, and getting half round during the two hops on each foot, the four completing the circle.

As formerly danced, there followed a movement which may be described as springing on each foot in succession, striking the heels together, sliding, and so on—but this showy performance has gone out.

At present, the dance concludes with a *valse en glissade* strongly marked.

The Galop.

In concluding our notice of the round dances—not merely those which are fashionable, but even those that can by any possibility occur in any modern ball-room—we cannot do better than describe the Galop. This is undoubtedly one of the fastest of dances, and, from its life and spirit—also from the circumstance of its always being allied with the most dance-compelling music—it has always been, and, we venture to say, will long continue to be, a great favorite.

The *temps* of the Galop is two-four, but the step resembles, as nearly as possible, that of the *Valse à deux temps*. The great rapidity of this dance requires the utmost care to prevent—as we remarked with regard to the *deux temps*—its degenerating into a mere scramble. A good dancer should be able to introduce into the galop every variety of reverse movement.

The Spanish Dance.

In spite of time and novelty, the Spanish dance has maintained its position as a favorite. It has outlived a score of younger rivals, including, we suppose we may say, the dashing Polka and the lively Schottisch, and, though not much danced, it is still deemed respectable, though it should not be danced more than once during an evening.

Valse music is adapted to this dance, though it should be played slower, and there are one or two tunes which have always been favorites as specially suited to it. The Valse step is also used.

The couples are arranged in long parallel lines, as if they were standing up for a country dance. The lines may, if it is more convenient, take a circular form. But there is a peculiarity of arrangement which must be attended to at the outset. The top gentleman stands on the ladies' side, and the top lady on that of the gentlemen, and if every fourth lady and gentleman exchange places in like manner, the dance can commence simultaneously all down the line, instead of all the couples having to wait until the first couples have gone through their prescribed movements.

It commences in this way: the first gentleman and second lady of each set of four *balances* or set to each other in the Valse step and change places; the first lady and second gentleman do the same and at the same time.

First gentleman and his partner set and change places, second gentleman and partner do the same.

First gentleman and second lady set and change as before, first lady and second gentleman ditto.

Then first gentleman and second lady set to their respective partners, as before, and change, each resuming their original position.

All four join hands in the centre, advance, retire, and change places as before—ladies passing to the left. This is done as in the preceding figure, four times.

Next, each gentleman takes his partner, and the two couples valse round each other two or three times, ending by the second lady and gentleman taking their places at the top of the line, while the top couple go through the same figures with the third lady and gentleman, with the fourth, and so proceed to the end of the line, where they remain; and if the dance consists of from sixteen to twenty couples, they will not be sorry for the rest there accorded them.

The couples should be told off in fours—say four, eight, sixteen, twenty, and so on; and there should be no odd couples—*e. g.*, six, ten, fourteen, will not do—only causing confusion.

La Tempête.

This may be described as the novelty and rage of a past season. Imported from Paris, it took the town for awhile, and having a good deal of life and dash about it, the figure survives as a pleasing novelty in country houses, and similar retreats where people indulge in dancing for its own sake. *La Tempête* is amusing and very lively, but requires to be well done to produce a pleasing effect.

When this is to be danced, four gentlemen select partners, as for a set of quadrilles. A second, third, and fourth party of eight may also be made up; the only limit being the size, and particularly the length, of the room.

Take places as for a set of quadrilles, without sides—that is to say, the two couples stand side by side, and face the two opposite couples. Close to the set thus ranged at the top of the room, comes the second set, then the third, and so on, in lines, so that though the dance extend down the entire room, it is only two couples in breadth, and the dancers in each set have their backs to those dancing in that part.

The dance is in two parts.

1. The couple join hands, and advance and retire twice, using the quadrille step. Top couples (in each set) cross, still with joined hands, taking the places of bottom couples, who cross at the same time, but separating, pass outside the others to the top, when they join hands, return to their places, and back again; while the top couples, having separated, cross outside the second couples, then join hands again, and all return to places. Next lady and gentleman in middle of each line give hands to their *vis-à-vis*, and these four do half-round to left, ditto right to places; at the same time, the outside lady and gentleman in each line gives hand to the lady or gentleman opposite, and then half-left, and back to places, forming two small circles, one on either side the central circles of four. Next, all three circles hands across and round, change hands, round again, and back to places.

2. Lines advance, retreat, and again advance. Top couples pass through the line formed by their *vis-à-vis*, the bottom couple, and so get into the next line, when they repeat the movements of the first part with fresh *vis-à-vis*, their former ones having meanwhile taken their places and turned round, waiting till they are faced, and can repeat the figure also. This will occur at the second movement, for which those at both ends of the figure have to wait. This goes on until all the top couples have passed to the bottom of the figure, while, of course, those originally at that end have reached the top. The process is then reversed; all turn and go through the movements till all are 'home' again, in their original positions.

There are variations of this dance, but they are complicated, and seldom attempted out of a dancing academy; indeed, the dance itself is chiefly confined to establishments of that class. Music quick, in two-four time, steps as in quadrilles.

Sir Roger de Coverley.

It is customary to conclude the evening with some simple, jovial, spirit-stirring dance, in which all, young and old, slim and obese, may take a part. Any *contre danse* (country dance) answers this purpose; but the prime favorite is Sir Roger de Coverley, which has held its own, in spite of the lapse of time and the mutations of fashion, since the beginning of the last century, at the very least.

The whole company range themselves in two lines down the room, ladies on the left, gentlemen on the right; partners facing each other. During the first four bars the lines advance and retreat: during the

next four, partners cross to opposite places: advance and retire as before and re-cross to places.

Then the lady at the top of her line, and the gentleman at the bottom of the line, advance to each other half-way, courtesy and bow, and back to places. This example is followed by the gentleman at the top and the lady at the bottom, who do precisely the same. Next, top lady and bottom gentleman advance again, clasp right hands, swing quickly round, and return to places. The gentleman at top and lady at bottom follow this example also, acting in exactly the same manner.

When properly danced, this next takes place: The lady at top advances and gives her right hand to her own partner, who is standing opposite, then, immediately quitting him, passes behind the two gentlemen who stand next him, and through into the space between the lines, where she meets her partner, who has meanwhile passed behind the two ladies who were standing next his partner. She gives her left hand to partner on meeting him, and then passes behind the two ladies next lowest; he passing behind the two gentlemen next lowest. They meet again, with the right hand, and so it goes on all down the line, until, at the bottom of it, the lady gives her left hand to her partner, and they promenade back to their places at the top,

As a rule however, this somewhat tiresome and not very exhilarating performance is omitted, and when it is the dance proceeds, taking it up from the end of the preceding paragraph, in this way: The top couple advance to each other and bow, then the lady turns sharply off to the right and the gentleman to the left, and the respective lines follow them to the end of the room (much as in the 5th figure of the lancers). On reaching bottom of figure, top couple join hands and raise their arms, forming an arch, under which all the rest of the couples pass back to their own places, except the top couple, who remain where they are at the bottom. The second couple (now become *the* top couple) now repeat these movements from the very beginning—lady at top of her line and gentleman at bottom of his advance, and so on, until the original top couple have worked their way back to their places at the top of the line, when the dance is finished, or may be all done over again as often as is found agreeable.

French Terms Used in Dancing.

Instructions in dancing, always bewildering, are often rendered unnecessarily so to the uninitiated by the use of a number of technical terms in French. Some few of these it is necessary to understand the meaning of, but the following will suffice for all practical purposes, and

are all we have found it necessary to use in the foregoing directions:—

Balances. Set to partners.

" *aux coins.* Set to corners.

" *quatre en ligne.* Set four in a line (see *La Poule*).

Chaine Anglaise. Top and bottom couples right and left.

Chaine Anglaise double. Double right and left.

Chaine Anglaise demi. Half right and left.

Chaine des dames. Ladies' chain.

" " " *double.* All the ladies commence the chain at the same time.

Chaine (la grande). All the couples *chasses* quite round, giving right and left hands alternately—beginning with the right, until all resume places. (See last figure of *Lancers*).

Chasses. Move to right and left, or left to right.

Chasses croises. Lady and gentleman *chasses* in opposite directions.

Cavalier seul. Gentleman advances alone.

Demi-promenade. All the couples half-promenade.

Dos-à-dos. Back to back.

Glissade. A sliding step.

Le grand rond. All join hands, and advance and retire twice.

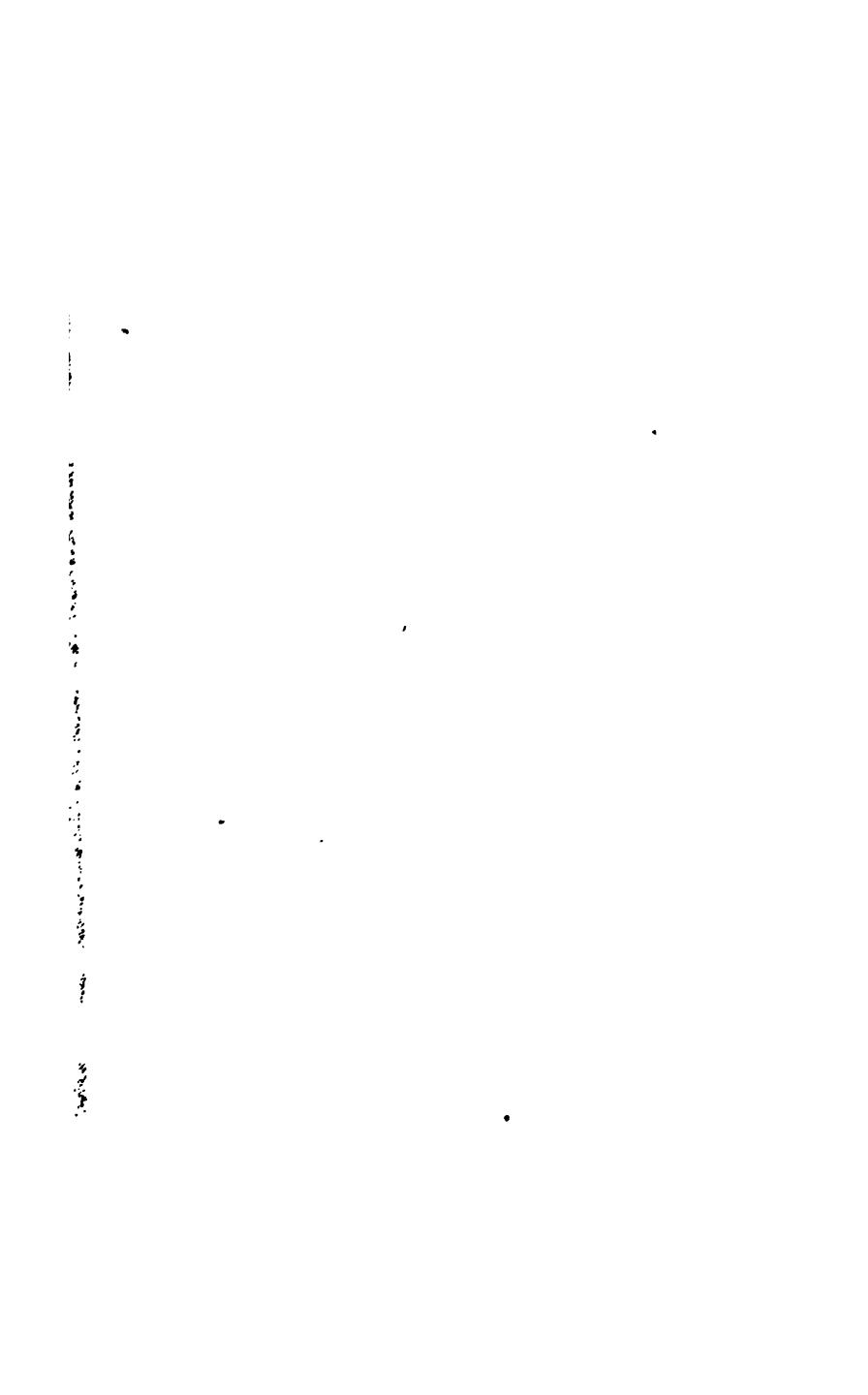
Le grand tour de rond. Join hands and dance round figure.

Le grand promenade. All promenade round figure and back to places.

Le moulinet. Hands across. *Demi-moulinet.* Ladies advance to centre, give right hands and retire.

Traversez. Opposite persons change places; *retrogrades*, they cross back again.

Vis-à-vis. Face to face, or the opposite partner.



SINGING MADE EASY.

THE SINGING VOICE.

A **FINE** voice for singing is a natural gift, but the worst voice may be greatly improved and preserved by careful practice, and attention to the directions of the best masters, given in the following pages, which we have compiled for the use of those, who, altogether ignorant of music, sing entirely by ear; for others who can play on an instrument, but sing only by ear; and for members of singing classes, who, although well practiced in choral singing, have generally paid little or no attention to the cultivation of the voice.

The chief difference between singing and speaking is, that in music the voice, or instrument played upon, continues to utter or dwell upon a certain note for a fixed time, and then passes on, or leaps at once to the next note in the music, the distance between the notes being called an *interval*, as an interval of a second, or the distance between two notes: an interval of a third, or the distance between a note and a third note: and that the notes will harmonize with other accompanying sounds: while in speaking, the voice never rests on one note, or forms a perfect monotone. The speaking voice can only be comparatively monotonous. In the singing voice there are seven distinct notes, called *A, B, C, D, E, F, G*, and by the Italians, *Do, Re, Mi* (pronounced *Me*) *Fa, Sol, La, Si* (pronounced *Se*), the repetition of the first note being styled the octave, or eighth note. The notes are repeated

higher or lower in the same succession. The exactness of note, the time or length of that note, and the distance interval between any two notes, can be measured with mathematical precision. In speaking, the voice is never ; and the variations and transitions are so minute and rapid it is impossible to reduce them to a musical scale.

Ordinary voices generally have a compass of about notes. The most extensive compass seldom exceeds octaves, or fifteen well-formed notes. Some singers boast of having a compass of two and a half, or even three octaves, but many of the sounds do not deserve the name of musical notes. A great compass is neither necessary nor desirable. Many singers have ruined their voices by striving to gain a great compass, so that the voice, like a piece of india-rubber, has become stretched and uneven, and has lost all certainty of intonation, or the power of correctly singing a given note. The quality of the notes is of far more importance ; and to improve this, and to gain certainty of intonation and acquire expression, should be the chief object of practice.

At puberty the male voice generally falls from five to four notes. Sometimes the voice is nearly lost, and is not recovered for many weeks. Frequently the voice is peculiarly weak and very uncertain, the person often singing a high note when he intended to produce a low one. Sometimes the voice is not completely re-formed for a year. Some voices previously fine become very indifferent, and occasionally the voice singing is entirely lost. The change sometimes takes place in a very short time, even in a single night.

The singing voice is said to be at its best at twenty years of age, and to begin to decline soon after forty, when, the more you strain and try to reach the higher notes that are beginning to fail you, the quicker you hasten the decay of your powers. Some voices decay much sooner than others. Much depends on the general health, and the amount of fatigue which the voice

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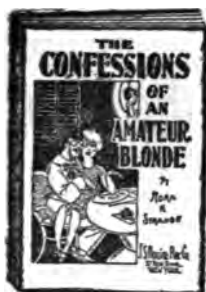
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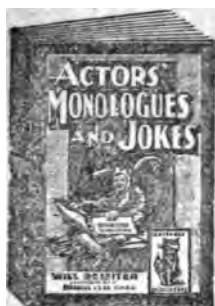
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